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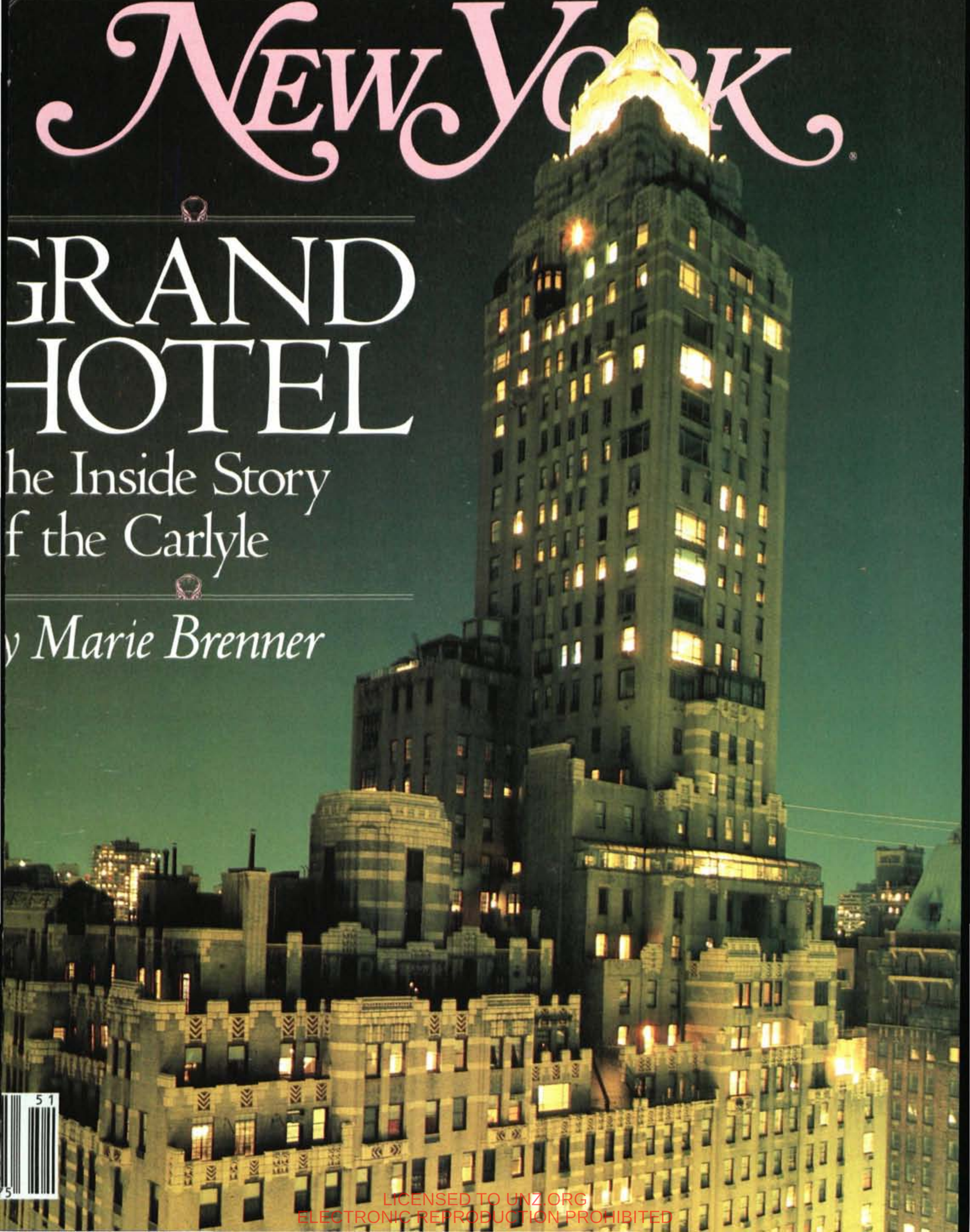
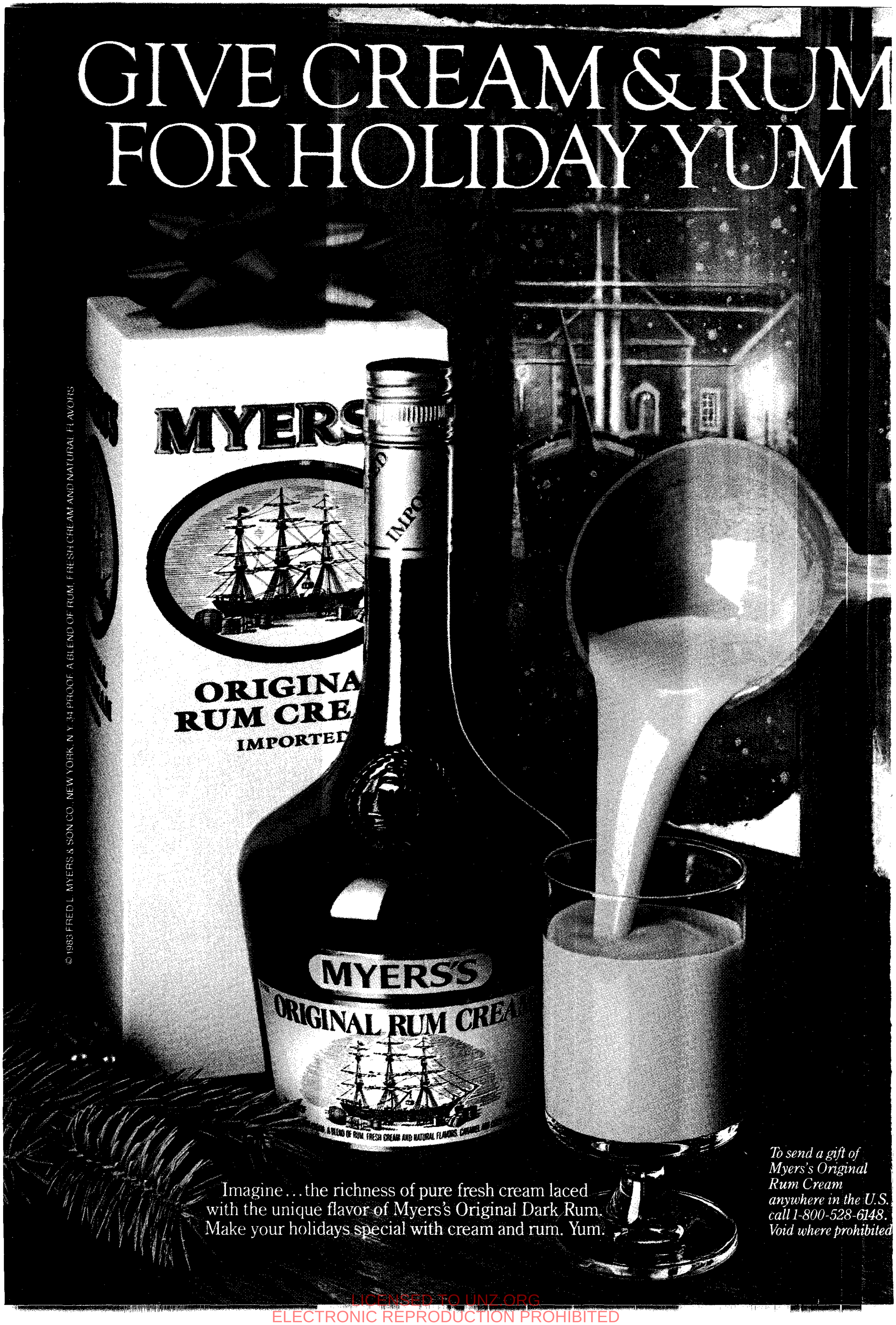
NEW YORK



GRAND HOTEL

he Inside Story
f the Carlyle

y Marie Brenner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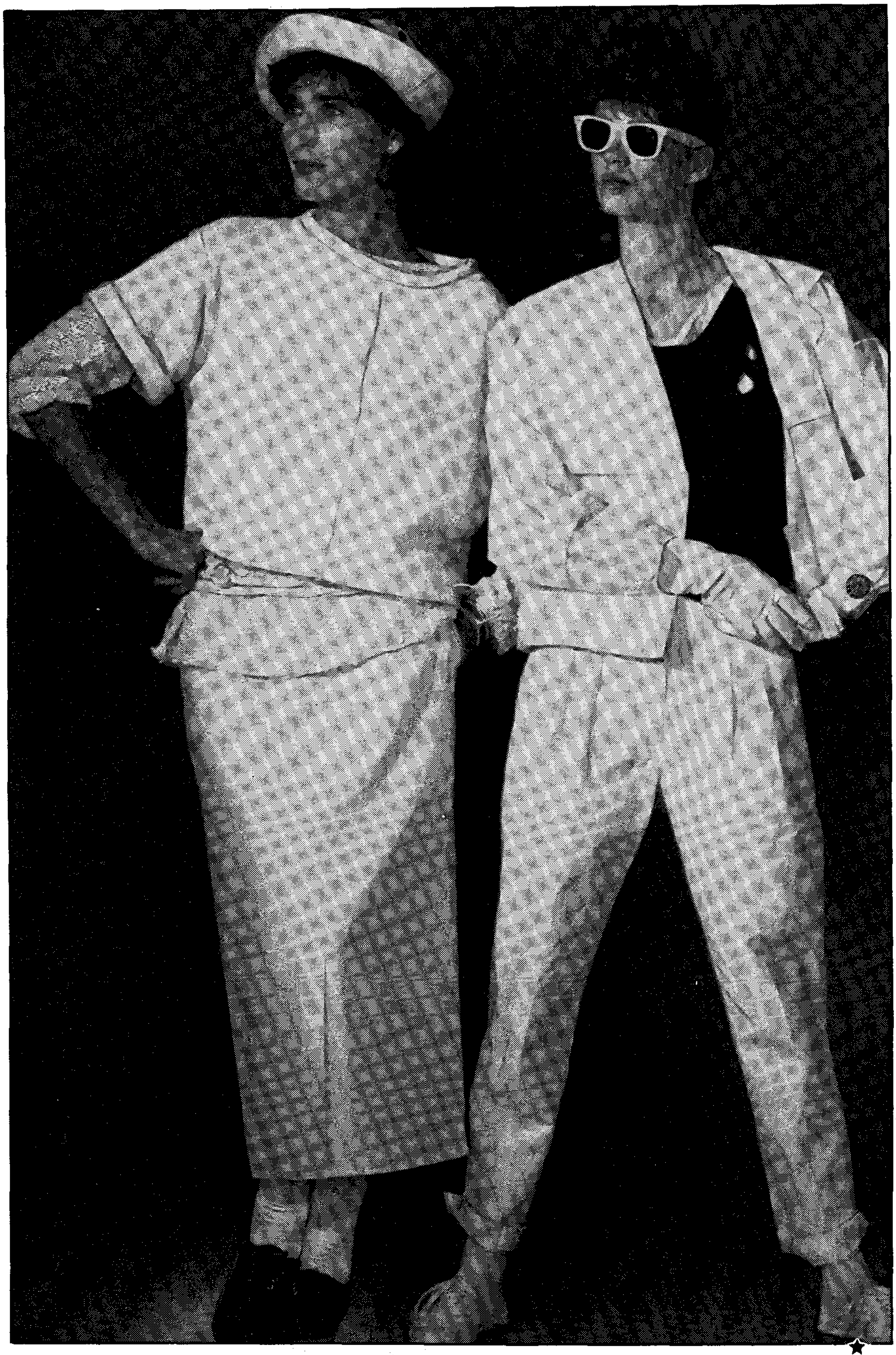

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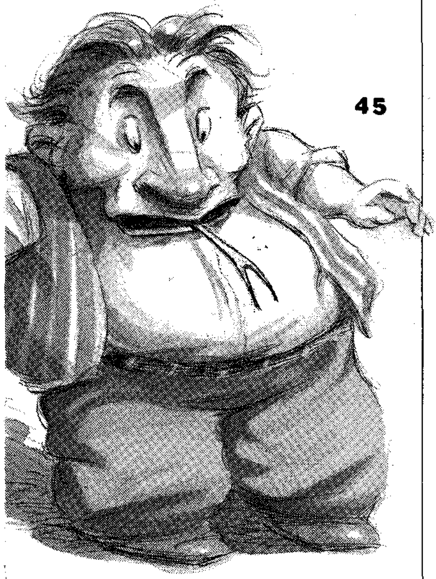
CONTENTS

and Hotel

Marie Brenner

ı won't find Joan Crawford or Wallace ry there, but you will find presidents and vagers, movie stars and rock stars, dead- t royals and eccentric millionaires—and by Short. Since it opened, in 1930, the lyle has always been an elitists' preserve. re is no newsstand in the lobby, there are brochures in the rooms—for which most ulars pay $1,000 a day. "We are for the ple who don't have to think about ex- se accounts," says owner Peter Sharp. rie Brenner reports from upstairs and owstairs at an East Side institution.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e Truth About Lying

Joyce Wackenhut and Arthur Weinberger

rge Washington may not have been able ell a lie, but most people don't have that blem. Everybody does it. Joyce Wacken- , a doctoral candidate in psychology at University, and Dr. Arthur Wein- ger, a consultant to Community Services Human Development, decided to find why. Relying on anonymous question- res, they discovered that most lies have overriding purpose and that there are that benefit the liar and others that efit the lie-ee. They also discovered what ple lie about the most (and it has nothing do with cherry trees).

ees

e Christmas trees—ranging from the lently Victorian to the decidedly avant- de—done by New Yorkers who roach the seasonal challenge with a h eye and a fearless flamboyance. You y never string popcorn again.

55
A Child's Christmas

By Lynn Schnurnberger

The author of the forthcoming book *Kids Love New York!* offers a guide to folks who will give parents some holiday R and R by taking the children skiing in Vermont and ice-skating in the city. There are marshmallows to toast and sleigh rides to take, carols to sing and Indian legends to hear, games to play and pinecones to collect, origami creatures to fold and—at the New York Aquarium—even seaweed puddings to make. Good luck.

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By Jack Egan

High-technology stocks, once the darlings of investors, took a dive earlier this year. Now, with prices low, a select group are smart buys once again.

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By Bernice Kanner

Our reporter auditions for two commercials and discovers that she's a popular type: "housewife."

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Al Pacino and Brian De Palma have only one note to hit in *Scarface,* and they go at it hammer and tongs. *To Be or Not to Be* and *Gorky Park* were better the first time.

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By Peter G. Davis

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82
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By Kay Larson

The mysteries of Alfred Jensen's puzzling, idiosyncratic paintings are on display at Pace Gallery.

87
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By John Simon

Any revival of Shaw's *Heartbreak House* is welcome, even one with the flaws of this one. *Baby* is a half-successful musical.

90
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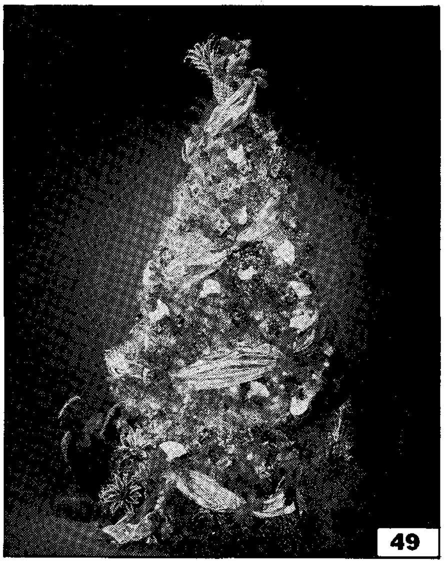
By Tobi Tobias

Ruth Mayer and Bill Carter's programs had little creative flair; Deborah Hay and Nina Wiener offered highly individual work; Ailey and City Ballet tossed great galas.

94
Books: Countercoup in the Kitchen

By Michael and Ariane Batterberry

This season's cookbooks celebrate lusty, nostalgic cooking: wonderfully bracing dishes that speak of open fires, ropes of garlic, hams dangling from rafters, and napkins knotted about the neck.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Sounds: Doc of Ages

By Vic Ziegel

Seventy-eight-year-old jazz trumpeter Doc Cheatham plays every Sunday at Sweet Basil. He's still got that swing.

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Cover: Photograph by Oberto Gili.

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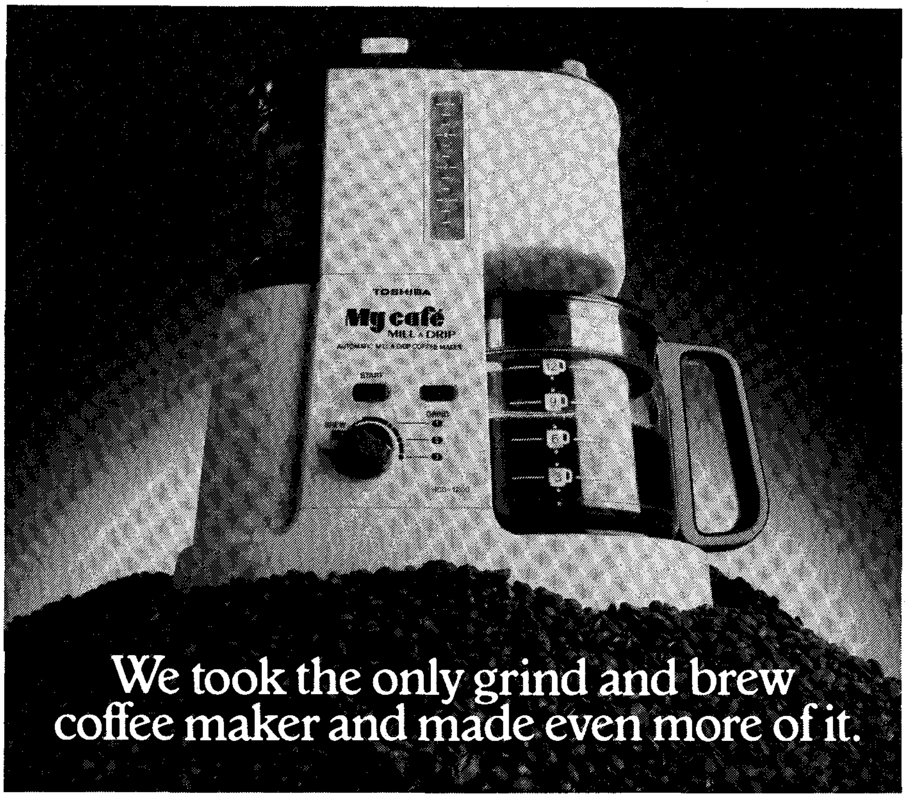
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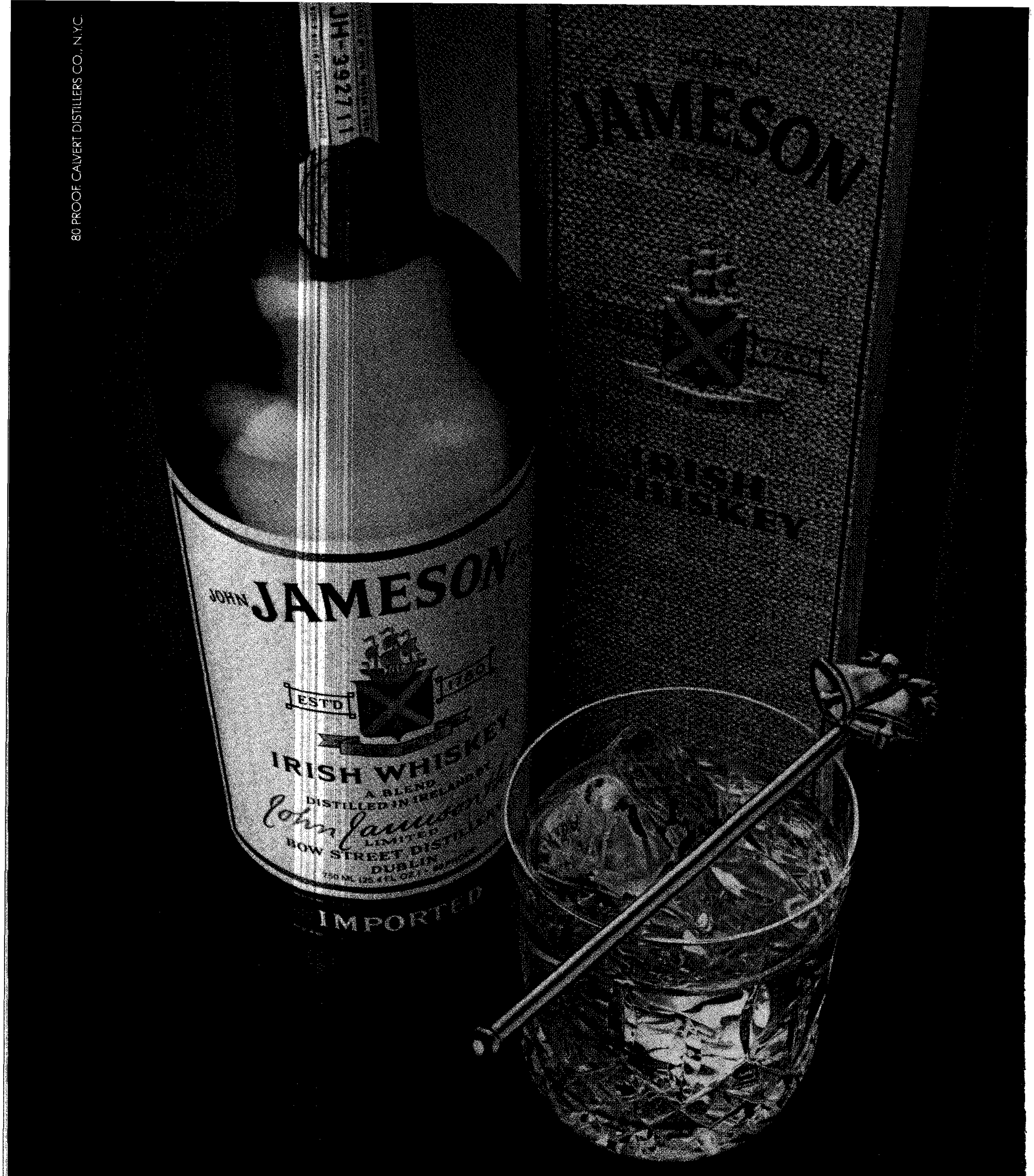

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ETTERS

lk of the Town

E PROFILER HAS BEEN PROFILED, AND utifully, even to the setting of the ;e headings in that lovely, character- c *New Yorker* typeface ["Murmurings *The New Yorker*," by Craig Unger, vember 28]. Crusty old Ross would e been pleased in spite of himself, 1 Mr. Shawn has surely been shown ry courtesy. Your article was pure asure for this *New Yorker* (and *New* *k*) enthusiast.

Mary Jo Pace
Berkeley, Calif.

IAVE BEEN A *New Yorker* FAN FOR ıost 40 years. I turned to your piece it with a sinking feeling, believing it be an inappropriate subject for you. t the article was so well done—in- mative, well written, and, most of all, .

Liesa Bing
Cleveland, Ohio

use Detectives

CHAEL DALY'S ARTICLE "NEW WAVE ps" [November 14] is a serious dis- vice to the New York City Housing thority Police. While Daly does an ellent job portraying the new image today's police officer, he omits the 00 men and women of the New York y Housing Police. We attend the same idemy as members of the Police and ınsit Police Departments. We wear same uniform, except for the identi- ıtion patch. And a high percentage of force is black and Hispanic—one of most highly decorated officers is a inese-American. Our primary mis- n is to protect the residents of over housing developments throughout five boroughs. In addition, we re- ınd to crimes out of the developments en called upon for assistance.

Jack M. Jordan
President, New York City Housing
Patrolmen's Benevolent Association
Manhattan

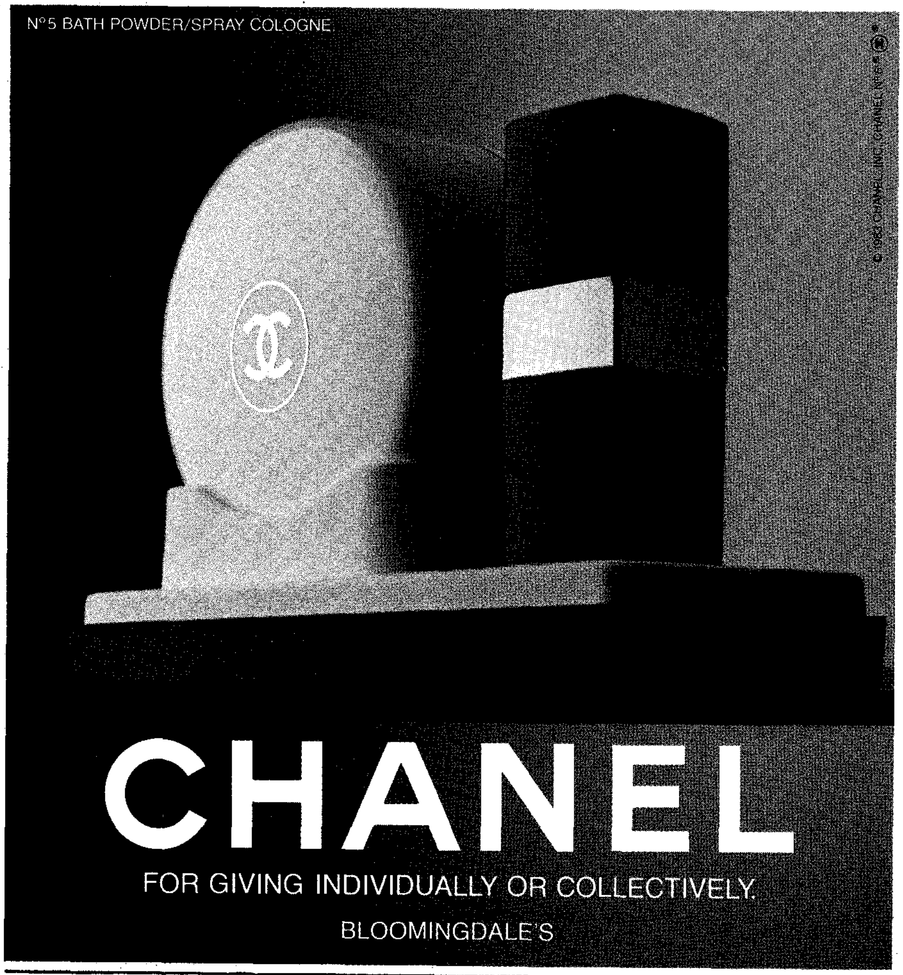
CHAEL DALY'S SENSITIVE TREATMENT the "New Wave cops" gave me a ater appreciation for these people.

Bunny Marlowe
The Bronx

e Fan

INIFER ALLEN WROTE A FINE AND RE- ıling portrait of Mickey Rourke ["Bad y," November 14]. After years of pay-

Letters for this department should be ad- ssed to Letters to the Editor, New York *ıgazine, 755 Second Avenue, New York, Y. 10017.*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SEASON-SAVVY SPORTIVES FROM VICTOIRE

The outlook for Spring is casually cool with elemental sophistication. Warm tones mixed with neutrals are expected, while colorful plaids sweep in along with the new fashion front. Looking ahead, we see a season of Victoire! For sizes 4 to 14. Sutton Sportswear on 3, New York. And all our stores.

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•Shown, left: Cableknit sweater with V-neck inset. In boysenberry or khaki ramie/cotton, 48.00. Multi-color box plaid skirt in cotton, 64.00.

•Shown, right: Notch collar short-sleeve blouse in boysenberry or khaki linen/cotton, 36.00. Raglan sleeve jacket cut lean in khaki ramie/cotton, 58.00. Colorful graphic plaid skirt in cotton, 64.00.

; dues in films like *Body Heat, Diner,* d *Rumble Fish,* he has proved himself have the capability and guts necessary stardom. I met Mickey seven years). He was pretty close to broke then, t I was poorer still. He fed me slices of ilian pizza and gave me a sweater that it frozen winter in the city. He dazzled then as he does now from the screen. urke is a powerfully gifted actor, but s also a helluva guy.

William Schweikert
Manhattan

ilt by Association

VAS MOST DISAPPOINTED TO LEARN it John Leonard is your new TV critic Ainor Leagues, Major Dreams," No- nber 28]. Can I be the only person in s city who finds Leonard's relentless yness and incessant high-cult name- opping virtually unreadable? Do erences to Barth, Fowles, Roth, bokov, Tolstoy, Flaubert, Balzac, the cient Greeks, Malamud, Coover, Up- ce, and Talese constitute a review? All the above names appeared in Leon- d's first review, several of them more in once. A reference to a motel room comes "the sort of motel room made amous by Nabokov." He then goes on write, "We are not, of course, talking re about Nabokov, or any other one of big boys." No, we're not; we're just opping their names. Leonard is clearly iterate, clever man. But why doesn't stop trying to get away with review by ociation? We all know he deserves an - in World Literature. But when does undergraduate preening end?

Michael Ostrowski
Brooklyn

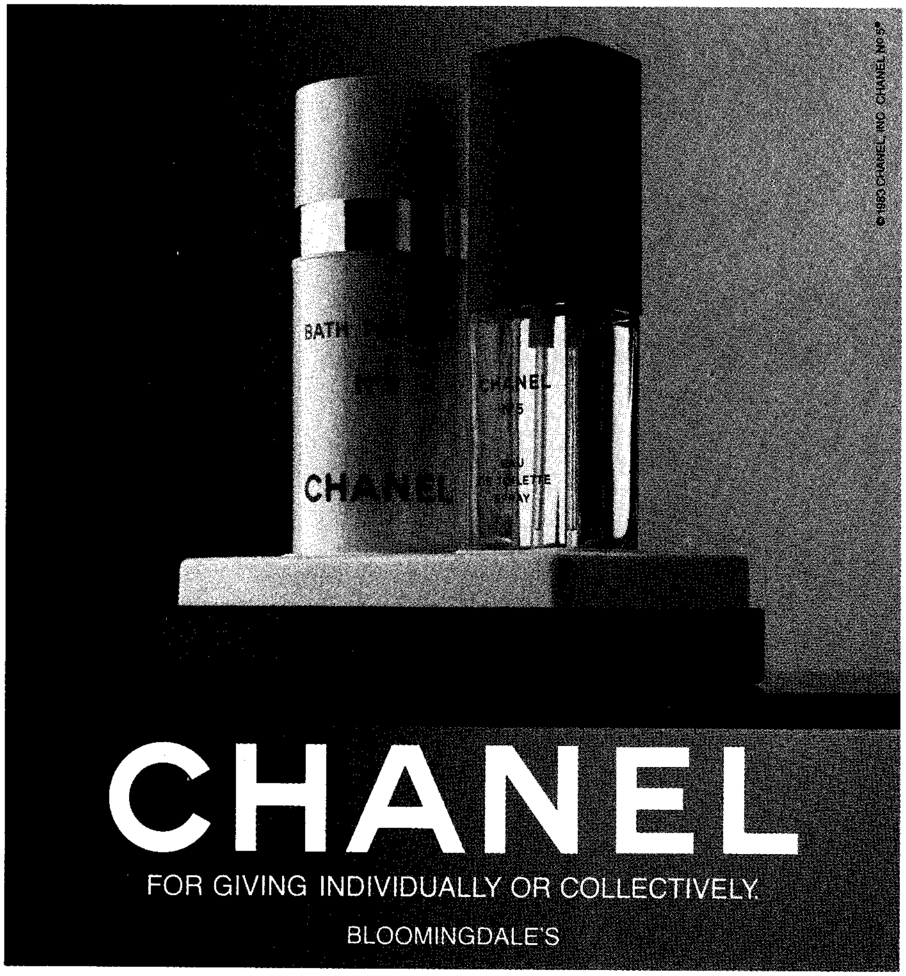
ZZAHS FOR JOHN LEONARD'S REVIEW *Bay City Blues.* Maybe I loved his umn because he confirmed all my n opinions, but I suspect that even the amous Nielsen 1,250 would respond Leonard's exciting prose.

Merrill Jonas
Beverly Hills, Calif.

Editor's note: In the photograph ac- mpanying John Leonard's television umn, Gary Fiala was misidentified as rry Flash Jenkins.

e Land That Time Forgot

HIS REVIEW OF *Marilyn: An American ble* ["Theater: Farcical Worlds," De- mber 5], John Simon claims that the ge HOLLYWOODLAND sign at the back the set was an invention of the au- ors'. Actually, Hollywoodland was the me given by Mack Sennett to a real- ate venture in the thirties. The famous n towered over Hollywood Hills for ars and proved a popular suicide spot distraught starlets, starting with Peg itwistle, who jumped off the thirteenth ter (her main claim to fame had been



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it part in *Thirteen Women*). The first ie letters of the sign were eventually tored. The last four had long since appeared.

Peter Jablonski
Manhattan

lled in New Jersey

A NEW YORKER, I DO NOT WANT THE y of Leonard and Myrna Greene, of ramus, New Jersey, who feel sorry for se of us who live and work in New rk City ["Letters," October 17]. Their lings were prompted by two car ak-ins experienced while visiting the y from New Jersey. To single out a rticular place as being crime-ridden is tdated. The cultural opportunities ilable here make us proud of our city. the last eighteen months, I have suf- ed the same fate as the Greenes, but the parking lot of a shopping mall in *ir* town.

Paul Gelb
Manhattan

ters the Great

HARE PETER G. DAVIS'S RECOLLECTION the definitive *Don Giovanni* at the tropolitan Opera ["Music: Shameless mantics," November 21], which fea- ed the commanding presence of Karl hm at the podium and as luminous a t. Although that august assembly is, Davis puts it, "just a memory," one of t group, Roberta Peters, is in her rty-fourth consecutive season with Metropolitan (its record for a col- tura soprano).

Mario LoCicero
Manhattan

nerica the Beautiful?

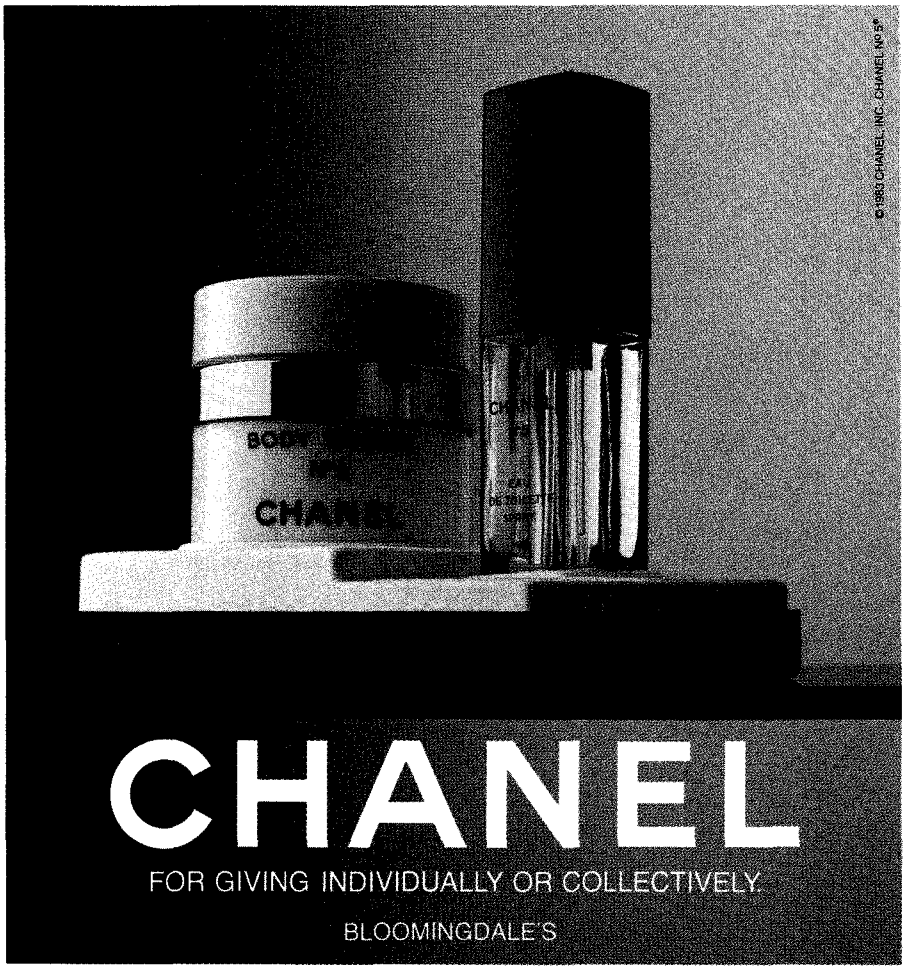
E BEEN WAITING TO SEE IF ANYONE uld object to David Englander's com- nt that Peter Jennings's being urbane, arming, and almost too handsome is -American ["Letters," September 5]. the ideal American anchorman arse, unappealing, and homely?

Irene Gardner
Amityville, N.Y.

s Not How Long You Make It

OP RECORDS GO BOOM" [BY JACK an, October 31] because of videos. deos are a result of "McEducation." same Street is "McEducation." Like ings served by the golden arches, same Street has at once elevated the egs and lowered the quality to medi- rity with lessons that say, "One one, e, one, two, two, two, two . . ." in two- -three-minute segments. When the same Street kids grow to adolescence, ey want "McMusic"—three-to-five- inute videos. The record executives y no to taped concerts. Why? They en't "McMusic." Videos are.

Wallace Marx
Minneapolis, Minn.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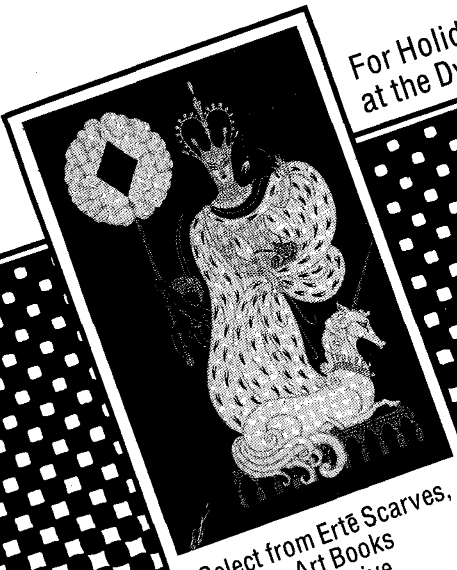

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INTELLIGENCER

Stern and Drang at the Parks Department

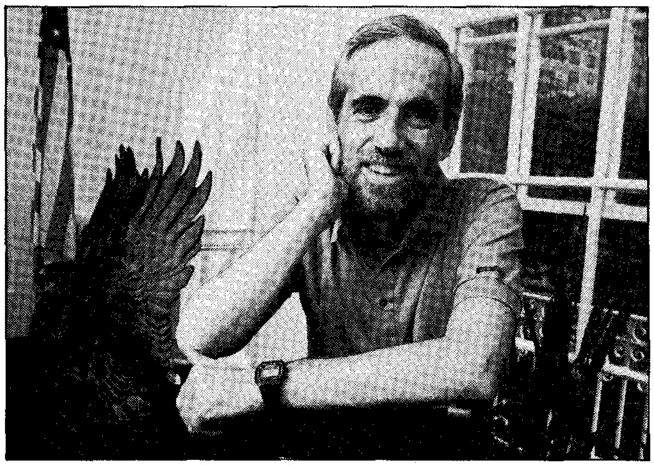
WHEN HENRY STERN BECAME city parks commissioner last April, the former councilman-at-large had the image, recalls one associate, of a "lovable teddy bear." But he has proved a tough boss, and, by some accounts, many key members of his middle-level and senior staff are job hunting.

To those in the department who admire Stern, that isn't all bad. They say that the dissatisfaction is largely among "spoiled" executives, who dislike the new commissioner's attention to detail—and his shift from his predecessor Gordon Davis's priorities.

"Gordon liked big rebuilding projects. A lot of them were put on hold by Henry because he thinks the challenge is running what's already in the parks," said one staffer.

But other sources complained that morale is "disastrous" under Stern because he has a mercurial temperament and is often indecisive. "People are not sure that when he does make a decision it's on anything more than whim," one source added.

Stern confirmed that he had ordered a close look at many capital projects that were in the pipeline, but he maintained that he is "building on what Gordon Davis did." The commissioner added that he doesn't expect any mass staff exodus. "I'm less tough than when I last worked for Parks, under Tom Hoving [in 1966]," he said. "I'm practically a pussycat."



Henry Stern: *"I'm practically a pussycat."*

Le Boutillier Back in Action

JOHN LE BOUTILLIER, THE maverick former Nassau County congressman, says he has "lost patience" with official efforts to determine the fate of the American soldiers missing in action in Southeast Asia, and is investigating the situation on his own.

"I've seen everything the Pentagon has gathered on the subject, and I am convinced that there are prisoners being held there," the 30-year-old conservative Republican told *New York*.

Ex-Green Beret lieutenant colonel Bo Gritz failed in his much publicized efforts to locate any such prisoners of war, but Le Boutillier isn't discouraged. "You can't use Caucasians" in an effective search, he argued. "Hypothetically you would need an indigenous team that wouldn't attract attention."

Le Boutillier will fund his M.I.A. project with royalties from another of his ventures—the publication of *A Love Affair,* a racy autobiographical novel by his great-grandmother Gertrude Vanderbilt Whitney.

'Thriller' Scaring Filmmakers

WITH MICHAEL JACKSON'S heavily advertised $1.1-million rock video, *Thriller,* vying for an Oscar, some less well-heeled filmmakers are now saying the Academy Award rules should be changed.

The thirteen-minute film, based on Jackson's hit song and directed by John Landis (*Animal House, An American Werewolf in London*), ran for one week in a Westwood, California, theater in order to qualify for the Academy Awards. It will compete in the short-film category, traditionally a showcase for little-known moviemakers working on shoestring budgets.

"Short films are a training ground. Million-dollar budgets could crowd us out," said Christine Oestreicher, an independent British producer who won an Oscar in April for *A Shocking Accident,* her $104,000 adaptation of a story by Graham Greene.

Oestreicher suggested that the Academy of Motion Picture Arts and Sciences set up a separate category for rock videos. A spokeswoman for Canada's National Film Board, a perennial short-subject powerhouse that won an Oscar this year with a $71,000 short, *If You Love This Planet,* concurred: "Highly commercial rock videos shouldn't be in competition with serious short films," she said.

The short: *Boys and ghouls.*

Academy official Bruce Davis said his organization may indeed consider making "a new place" for such videos if they "start flooding the field." Jackson had no comment.

The Benefits Of Demotion

THE NUCLEAR REGULATORY Commission is giving a highly paid sabbatical to a top official who was demoted in September, shortly before his conduct was criticized in a widely publicized federal inquiry.

Sources close to the N.R.C. said that its chairman, Nunzio Palladino, has given his written approval to a request by James J. Cummings to spend much of 1984 studying accounting and auditing at the University of Virginia, at his usual $65,000 salary, plus $13,300 in expenses and tuition.

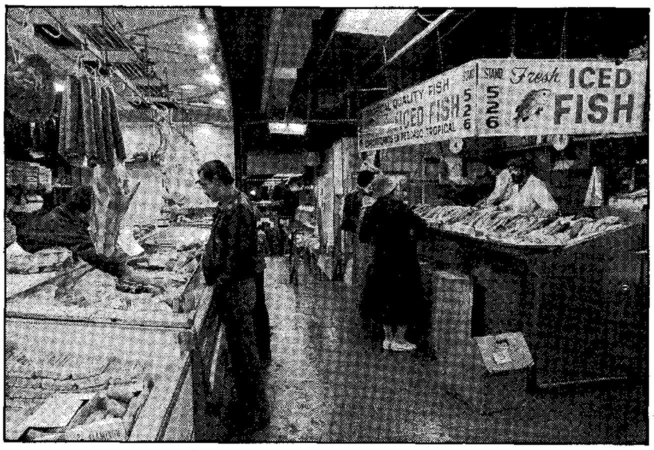
Cummings had been the N.R.C.'s chief inspector but was demoted before a federal judge this fall charged that he had been "derelict" in supervising an investigation of a troubled Ohio nuclear-power plant.

Lynne Bernabei, a lawyer with the Government Accountability Project, a group that monitors the N.R.C., called the sabbatical plan "outrageous." Asked why Cummings is getting what looks like a reward, an N.R.C. spokesman said, "I know of no reason."

BY SHARON CHURCHER

Photograph, top: Mary Ellen Mark/Archive.

La Marqueta: South Street Seaport North?



In Spanish Harlem: *"The idea is to dress it up."*

THE DEVELOPER WHO CREATED the South Street Seaport is considering a $6-million renovation of La Marqueta, Spanish Harlem's decaying market.

Jim Rouse's Maryland-based Enterprise Development Company has quietly begun to study the market—under the Metro-North tracks on Park Avenue north of 110th Street—at the request of city officials.

"The idea is to use the existing base of 250 stalls and dress it up, to do a sort of South Street Seaport North deal," said Jay McLaughlin, the city's commissioner of financial services, who is overseeing the project with Deputy Mayor Kenneth Lipper and the Harlem Urban Development Corporation. "It's not far from the East Side, so it can be an attraction for the affluent and yet still be a community thing."

Rouse manages South Street Seaport, Boston's Faneuil Hall, and other well-known projects his Rouse Company has developed. He started Enterprise Development in 1981. "It does projects in areas where a conventional development would not occur, and funds a nonprofit foundation that provides housing for the very poor," Enterprise vice-president Bob Barron told *New York.* "We feel there are real opportunities in neighborhoods like Harlem."

Public Citizen's Private Problems

PUBLIC CITIZEN, THE CRUSADING organization formed by Ralph Nader in 1971, may have trouble in its own backyard: Some of its employees, complaining of low wages and authoritarian management, have discussed joining a New York–based local of the United Auto Workers union.

"Wages are very, very low, even compared to other public-service organizations," a well-placed source said. "But the greatest issue is that some people feel that the top officials pay lip service to consultation, then just do what they want."

When the rebels put their request to join the U.A.W. to Joan Claybrook, the organization's president, she and two of its other top officials balked, sources said. "They said they'd resign if the staff unionized, so for now the drive has stopped and the idea is to petition Claybrook for personnel and salary changes," one source explained. "If that doesn't work, then they'll go back to the idea of the union."

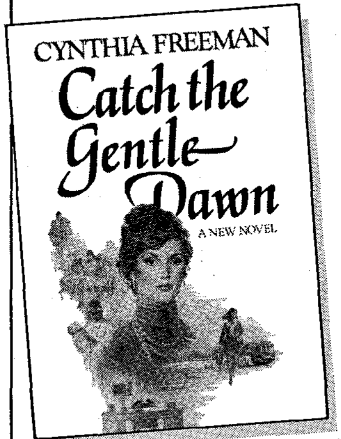
Claybrook didn't return *New York*'s calls. Elliott Negin, Public Citizen's communications director, maintained that only a "handful" of staffers had been interested in joining the U.A.W. "I'm staff, and I for one did not know what they were proposing," he said.

Arbor House Novelist Walking Fine Line

DONALD FINE, THE RECENTLY fired founder of Arbor House, and the Hearst Corporation, which owns the publishing firm, are girding for a battle over best-selling novelist Cynthia Freeman.

The San Francisco writer's first six books were brought out by Arbor. The seventh, *Catch the Gentle Dawn,* is ready to go, and Fine insists Freeman wants him to release it—through a company he recently incorporated. "I edited and published all her best-sellers, and I expect our working relationship will continue," Fine said.

Hearst lawyer Richard Sugarman is equally adamant: The new book is listed in Arbor's winter-1983 catalogue, and Arbor is where it will stay, he told *New York.* "We have a binding agreement to publish it," he added. "Life being what it is, the matter could end up in the courts."



Hot property: *The new book.*

Certainly, Freeman seems to be preparing for a struggle. She has just hired Mort Janklow, the literary agent and lawyer, to represent her. Janklow maintained that Freeman "is under no obligation to Arbor House." So does that mean Fine is getting the novel? "Nothing is decided at this time," said the agent.

The Selling Of Carmen

PETER BROOK'S UNORTHC
dox *Carmen* may be packin
them in at the Vivian Beau
mont Theater, but the Met
ropolitan Opera is going
more conventional route i
its centennial fund-raisin
activities: It will be offerin
opera lovers a "universa
Carmen," cast in bronze b
sculptor Paul Fairley.

"[The sculpture] is base
on a detailed study from th
Met's archives of all th
women who have playe
Carmen," said Marily

Moneymaker? *Carmen.*

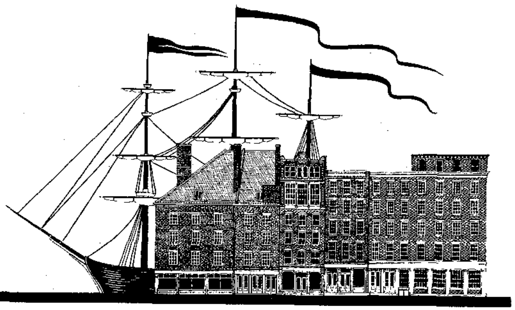
Goldberg, whose licensin
firm, Marigold Enterprise
arranged the work for th
Met's membership arm, th
Opera Guild.

Limited to 150 pieces, th
sculpture will initially se
for $2,000 and will be th
first in a series of eight op
era-based bronzes that ar
expected to raise ove
$500,000.

The guild is also bringin
out a limited edition o
prints by Giancarlo Impi
glia—an Italian artist per
haps best known for his stud
ies of the glitterati in evening
wear—that will sell for up
wards of $3,600 and will b
called "An Evening at th
Opera."

Asked if all this amount
to commercializing granc
opera, the Opera Guild's di
rector, Geoff Peterson, said
"The arts that have over
looked business involve
ment are the ones that are in
trouble."

Photographs: top, James Hamilton; center left, Don Hamerman



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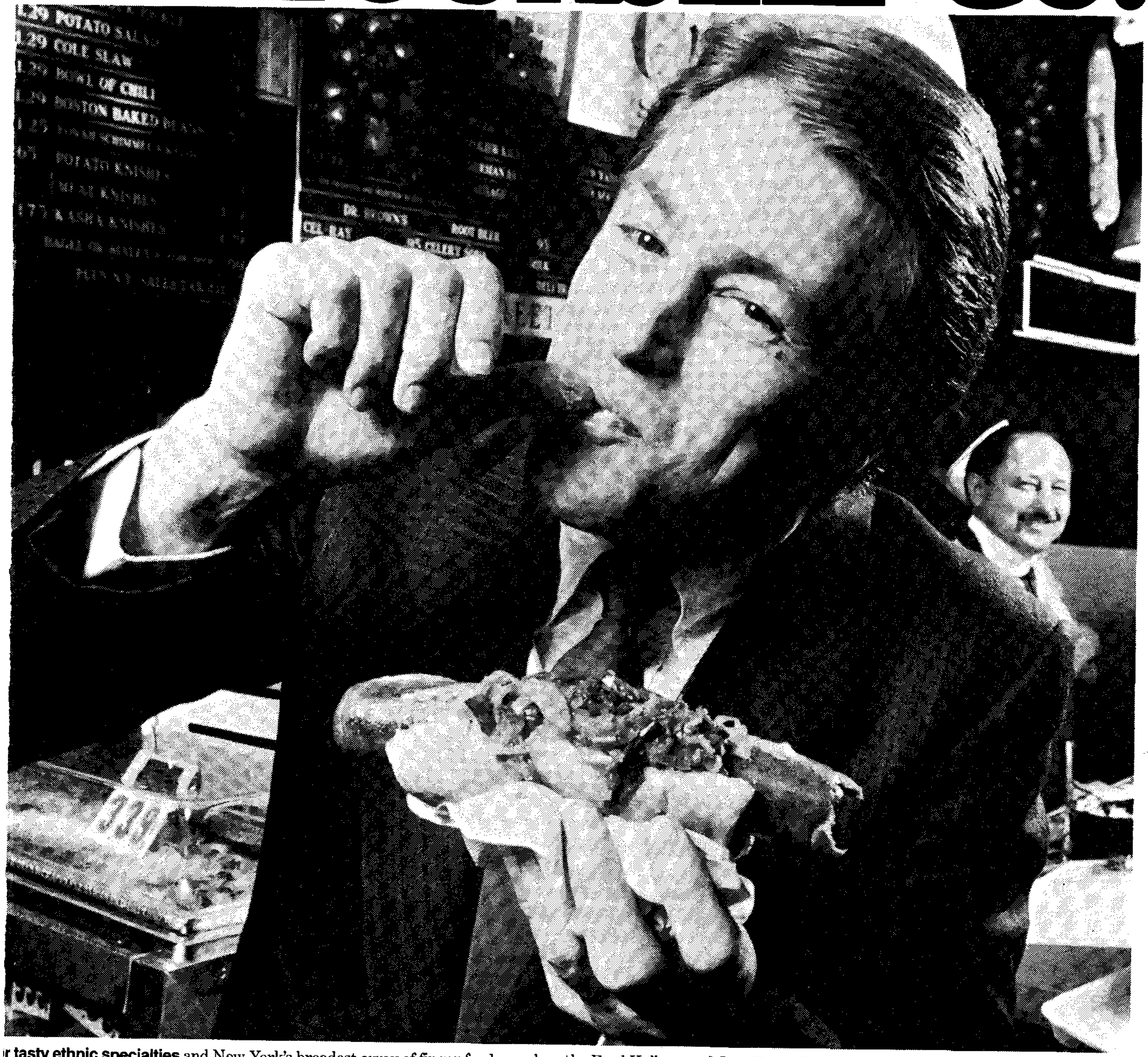

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1.29 COLE SLAW
1.29 BOWL OF CHILI
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tail shops and Trans-Lux Seaport Theatre, daily 10-10. Specialty food merchants, 10-10 every day. South Street Seaport Museum, 10-6, Sundays 12-8.

The Bottom Line/Jack Egan

HIGH TECH, HIGH HOPES

Winners for the Future

TECHNOLOGY STOCKS WERE THE DARlings of investors when 1983 began. Now many of the same stocks are being treated like pariahs. What started out as a correction for the high-tech group in June—following a tremendous run-up in prices—turned into carnage for many issues. And a number of former favorites are trading at or near their lows for the year.

This is a classic example of the stock-market pendulum's swinging too far. In such cases, investor psychology at either extreme tends to be wrong—too optimistic when prices are soaring and excessively dour when prices are depressed. While it's unlikely that technology stocks as a group will soon resume their role as leaders for an overall market advance, a select number of stocks now offer unusual investment opportunities, especially since prices have come down from the stratosphere.

Dynamic Dozen

COMPANY	RECENT PRICE	1983 HIGH	1983 LOW
Activision	3⅞	12⅝	3½
Apollo Computer	31¾	50½	22
Apple Computer	20½	63¼	17¼
C.C.T. Corporation	14	24¾	12½
Citel	3¾	5¼	1½
Daisy Systems	19½	27	14
Honeywell	135¾	137	83
Phone-Mate	5¾	16¼	5
Pizza Time Theatre	7½	26⅝	6⅜
Ribi ImmunoChem	7¼	16¼	6¼
Tandem Computer	34¼	39½	23⅝
Wang Labs "B"	32¾	42½	28

At least that is the view of James McCamant and Michael Murphy, the co-authors of the *California Technology Stock Letter*. Last May, when investors continued heedlessly to follow the technology juggernaut, McCamant and Murphy told subscribers that "there is a lot of risk in most technology stocks and it is a time to be cautious" ("The Bottom Line: High Tech, High Stakes," May 23, 1983). The warning proved to be right on the mark.

At that time, the two analysts had withdrawn all of their buy recommendations, since no stock was priced low enough, in their opinion, to warrant a purchase. Now the reverse is true: Many of their favorite companies have shares trading at extremely attractive prices.

Also, the investment community's disenchantment with technology firms is not reflected in companies whose business outlook is still very strong. "Things seem much worse on Wall Street and Montgomery Street than they do in Silicon Valley," says McCamant.

"The technology sector of the economy is fundamentally in good shape," concurs Ulric Weil, the computer-industry analyst for Morgan Stanley. He points out that the shakeout in the computer area has come mainly in companies manufacturing hardware, while companies making software, the programs that are used by computers, have generally seen their shares maintain their price.

"Capital spending has started to perk up, and that is good for many technology stocks," says Weil. In particular, companies that specialize in factory automation and computer-aided design should benefit from this pickup. In this category, Weil cites Apollo Computer, Computervision, and Intergraph, all of whose shares are "trading well below their highs for the year." His pick of the group for investors is Apollo Computer.

Although Weil was one of the first Wall Street analysts to give a strong buy recommendation for International Business Machines when the stock w
around $60 a share in 1982, he believ
the issue—which hit a high of $134.
this year and has lately been hoveri
around $120 a share—has more limit
opportunities for appreciation in t
year ahead.

"I.B.M. should have a decent year, b
not a vintage year, in 1984," he say
"Portfolio managers view I.B.M. as
well-ploughed furrow, and everyo
feels they know everything about t
company.

"It will be hard for I.B.M.
outperform the Dow Jones next year, b
the stock should work higher and cou
hit $150 a share sometime in 1984,"
predicts. At the same time, there is gro
ing concern among some watchers
"Big Blue" that the company is getti
an increasing amount of its earnin
from personal computing, which is co
sidered somewhat volatile.

Among large computer compani
the Morgan Stanley analyst is partial
Honeywell, which is bouncing ba
from a recession, and which is carvi
out a market share in systems for lar
manufacturing concerns.

Weil says he is an "agnostic" abo
Apple Computer, the main competit
to I.B.M. in the personal-computer ma
ket. Much will depend on the success
the new Macintosh computer that App
plans to introduce and begin marketi
in January.

For current purchase, he reco
mends instead Tandem Comput
which specializes in so-called fault-t
erant systems that have backups to p
vent even temporary shutdowns. He al
likes Wang Labs, a producer of offi
computers. "Wang shares have rest
long enough and should be ready f
another move," says Weil.

Unlike Weil, McCamant and Murp
are recommending Apple as an "a
gressive buy." Apple is now $20 a sha
down over 67 percent from its high f
the year. The San Francisco–based an
lysts believe there is little risk in pu
chasing the stock, and expect the co
pany to score a significant success wh
it introduces the Macintosh.

Other purchase recommendations
the *California Technology Stock Lett*
cover a wide range of companies th
would come under the technolo
rubric. They include:

☐ Activision, the video-game-ca
tridge manufacturer. The company h
been one of the most successful in d
veloping new games. While there is a

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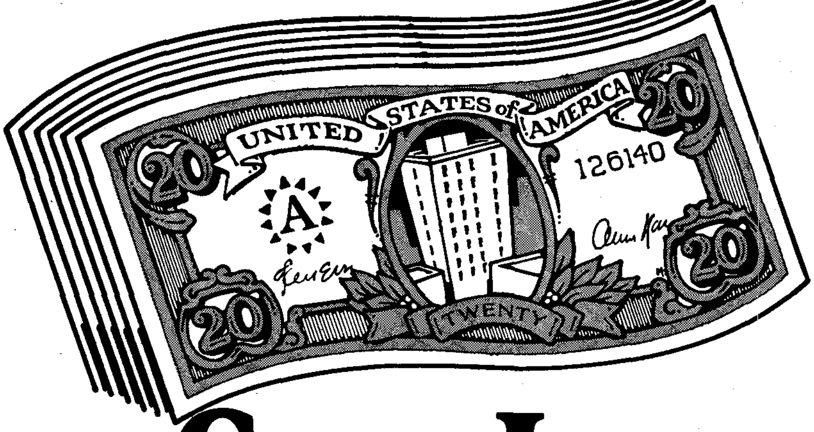

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of dumping of product going on in t market, the firm has been able to hold own and could do well after the curr shakeout. At its current stock price, A tivision represents "little risk" for vestors. The company is adapting games for home computers.

☐ C.C.T. Corporation. Last week, company shut down its five-and-o quarter-inch-computer-disc-drive op ation and took a $14-million write- removing it from this saturated sect Now it is a pure supplier of compone to the numerous other disc-drive ma facturers.

☐ Citel, which turns out custom- signed computer chips for compan making microcomputers, intellig keyboards, and other proprietary pr ucts. These custom chips are incre ingly in demand and are hard to pira

☐ Daisy Systems makes comput aided workstations that are used in engineering and design of circuit boa and also in the creation of comp chips. Such chips now take from six eight weeks to complete; it ta six to nine months without the aid of special workstations. The earnings of company, which went public in March $15 a share, are increasing at a rate of percent per quarter!

☐ Pizza Time Theatre. The restaur chain is currently introducing inter tive laser video games, the new rage, a draw to customers. The company h had problems with the quality of pizza but is trying to improve this n technological part of its business.

☐ Ribi ImmunoChem Research working on a cancer cure that has ready been approved for use in hor and cows. The method concentrates s stances in the normal, healthy cells s rounding the cancer and has been s cessful in curing tumors in animals has been approved for testing on mans.

Finally, McCamant and Murphy recommending IntelliGenetics, a new sue that is expected to come to marke the next month or so at an offering pr of around $6 a share.

The company gives investors one the few opportunities for a play in ar cial intelligence, which extends the of computers from simply manipulat numbers and making calculations handling abstract reasoning.

IntelliGenetics was formed to prov "expert systems" for research in b technology. Customers such as ma pharmaceutical companies have u these systems to help set up exp ments, analyze results, and form hyp eses for new experiments. The firm about 500 users. It has also develop what it calls the Knowledge Engineer Environment, which can be sold to wide range of other companies to velop their own expert systems. "

ly every job involving judgment,
.ning, design, or analysis is a can-
te for an expert system," according
ıe analysts. The company has been
ıing in the red because of its large
arch-and-development outlays and is
expected to be profitable until at
; two years from now. The stock is
mmended for investors "willing to
, it through the near-term losses and
possible problems inherent in any
y-stage company." However, In-
Genetics represents "an unusual op-
unity to make a venture-stage in-
ment and have a marketable stock."
s these recommendations make
r, there is still a wide range of excit-
opportunities for investors inter-
d in technology stocks, and the
ntial for big stock-market profits
inues to exist. But when the jackpot
g, so are the risks.

Foxy Venture

UGH MOST VENTURE CAPITAL IS
ching for technology opportunities,
ınusual investment partnership was
ntly formed to put money ex-
ively into entertainment enterprises.
We think we are unique," says Den-
Stanfill, the former chairman of the
ntieth Century–Fox Film Corpora-
and a principal in Stanfill, Doig &
ıpany, Inc. The new firm has raised
nitial $25 million from a number of
itutional investors in the United
es and England and is actively look-
for properties.

The entertainment business, while
entially lucrative, also frightens
ıy institutions," says Stanfill. He and
ner Raymond Doig, Fox's vice-presi-
t of corporate development under
ıfill, believe their track record at Fox
naking acquisitions such as Aspen
ng Corporation, Pebble Beach Cor-
ation, and Magnetic Video has at-
ted institutional funds looking for
ilar plays.

tanfill and Doig were in New York
ently on a shopping expedition.
ile no deal has yet been announced,
two are currently negotiating for a
ıpany in the film-animation business
several television stations in the
lwest, and have made a bid for "a
or radio station," Stanfill says.

)ne problem these days is the big
lars being asked for these kinds of
perties. The team found itself outbid
one big leisure complex. "Television
ions have also become very pricey
in," says Doig. "We are being patient
l not chasing after any deal."

)ne strategy will be to buy partial
itions in companies and work with
sting management to improve profit-
lity. "But we are not looking at this
iness as a way to get new corporate
s for ourselves," says Stanfill. ■

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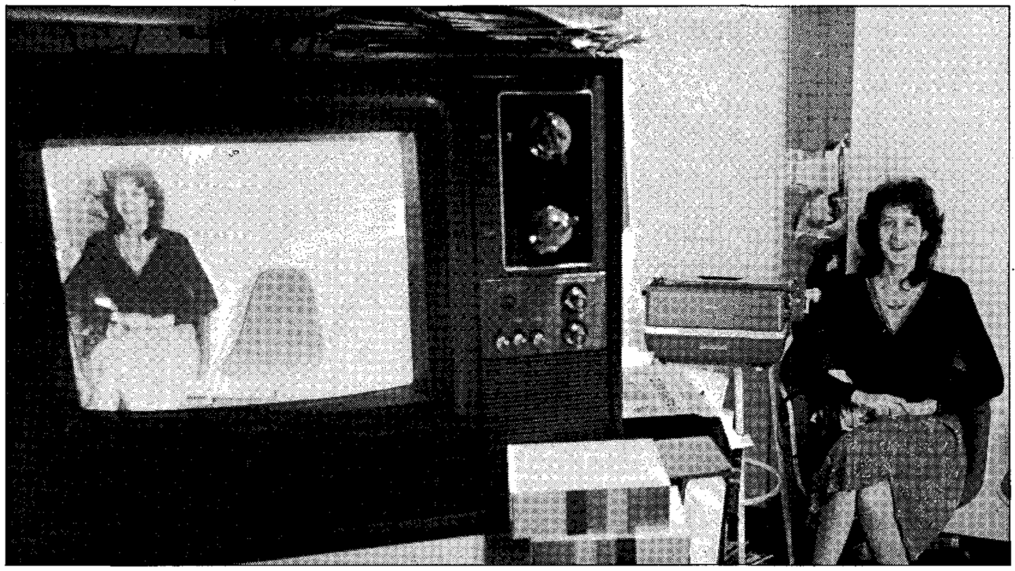

Try, try again: *Reporter Kanner smiles into the camera for Piedmont Airlines.*

Casting Call

I'D HEARD STORIES THAT SET VISIONS OF royalty checks dancing in my head. There was the one about the bookkeeper who landed a part that led to a $100,000-a-year career. There was the one about actress Jan Miner, who, as Madge the Manicurist, has collected more than $1-million in residuals over the past twenty years just for telling clients to keep their fingers in the Palmolive Liquid. And then there are Cheryl Tiegs, Tom Selleck, Gary Coleman, and Sandy Duncan, among others, who first zoomed to fame and riches by clambering aboard the advertising gravy train (last year, performers in commercials collectively earned about $350 million). It finally dawned on me that unlike Lana Turner I would not be discovered on a drugstore stool. Instead, I'd have to sell myself on the casting-call circuit.

While wheedling to set up auditions (the secret is contacts), I bone up on the craft. From *How to Get Into Commercials*, a just-published guide by Vangie Hayes, casting director at the J. Walter Thompson ad agency, I learn that the average person is too self-conscious to do commercials. Actors, who had scorned commercials in the early days of TV, had found them much more appealing by the 1960s. And by the 1970s, advertisers had discovered the persuasive power of testimonials and slice-of-life spots, and real people—or professionals who looked like them—were finding themselves household faces, if not names. Now, in fact, people who suffer from frequent headaches, sinus trouble, athlete's foot, acne, psoriasis, or even hemorrhoids can parlay their misery into money by notifying the companies whose products they use that they're available to testify. (One actress calls every agent in town when she gets a cold—just in case there's a cold-remedy commercial casting.)

I learn that medium-blond-to-light-brown hair photographs best and that jet-black hair is plainly unphotogenic: "It abhors light, and without highlighting, it can look like a dark blob," writes Hayes, adding that the camera will spot dark roots "quicker than another woman." And if you have a hairpiece that isn't a good one, the camera will detect it. I learn that the exotic look—dark hair and heavy brows—is now in vogue and that brunets, who couldn't land a moisturizer spot for years (they were associated with oily skin), are suddenly in demand for makeup and skin-care products.

I'm advised to avoid camera-hogging plaids and polka dots and red, white, or black; warned that the camera adds at least eight pounds and exaggerates bulges, tension lines, and poor posture; and urged—when going up for a beauty part—to swirl my head around as I say my lines to show off my hair and add a little energy to the tryout.

At the audition, I'm told, I should rehearse the script quietly, away from the fray. And I should play Zelig: If the character on the storyboard has her hair pulled back, I should pull mine back, etc. Also, I should constantly assess myself and hang mirrors ev
where, the better to sneak
and catch myself, as the car
will. And if I land the pa
which usually takes two
three callbacks—I'm oblig
to show up for it, appendi
attack notwithstanding.

There's ample incentive
show up, though—as soor
the part is yours, pots of do
start rolling in. In fact,
meter starts ticking if the
audition exceeds an hour–
cluding waiting time. And a
the second audition, it
tinues ticking for callba
(whether or not you land
part) and rehearsals. The *a*
age performer in a netw
aired commercial earns $6,
to $7,000 a spot a year,
many rake in $20,000
$30,000 a year in residuals, depenc
on whether the commercial runs on
networks, how long it runs, and the p
ulation size of the areas in which it r
Even extras come out fine. How d
$210.75 a day sound?

I pour over my "type" possibili
and rule out "young woman-next-do
and "young mother" (I'm not
young) and settle on "career wom
and "housewife." For the latter, I sh
be between 18 and 40 years old, f
attractive (not too chic, glamorous
exotic), have a warm, natural pers
ality, be of average height and wei
and look at home on the kitchen se

Lucky me! Hayes says "housewi
are "one of the most sought-after c
mercial types." Last year, adverti
spent over $60 billion promoting ho
hold products. Better to be a house
than a male model or a child these d
Handsome escorts just aren't in dem
as much as they once were (for ads
least). *And though the kid category*
grown dramatically, two or three c
dren are booked for most parts so t
if one doesn't work out another is w
ing to step in. (In a peanut-butter s
one little boy, through no fault of
own, had to scarf down sandwic
smeared with the product through t
teen takes. On the fourteenth he
couldn't stomach another bite, but
stand-in could. That, of course, was
take that took.)

My first time out I report to the stu
of Dick Loew (of Gomes Loew), the
rector hired by McKinney Silver
Rockett, a North Carolina ad agency

Photograph by Donal Ho

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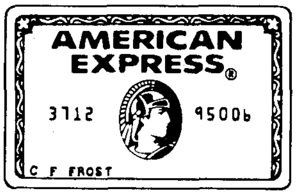

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shoot a collection of vignettes for Pi
mont Airlines. My directions, scribb
hurriedly over the phone: "Be a yo
mother and wear what you'd travel

The Lilliputian waiting room te
with hopefuls. Clutching my eight-
ten glossy and résumé, I make my wa
the receptionist and tell her I'm her
audition. "So is everyone else,"
snaps. Humbled, I retreat to the sig
sheet and fill out a wardrobe card (w
on earth is my inseam size?) and a "c
flict sheet": If I'm appearing in a spot
any other airline, I'm out of the runn
Since I've been in only one other c
mercial in my life—and that for a ne
paper—I'm safe on that front.

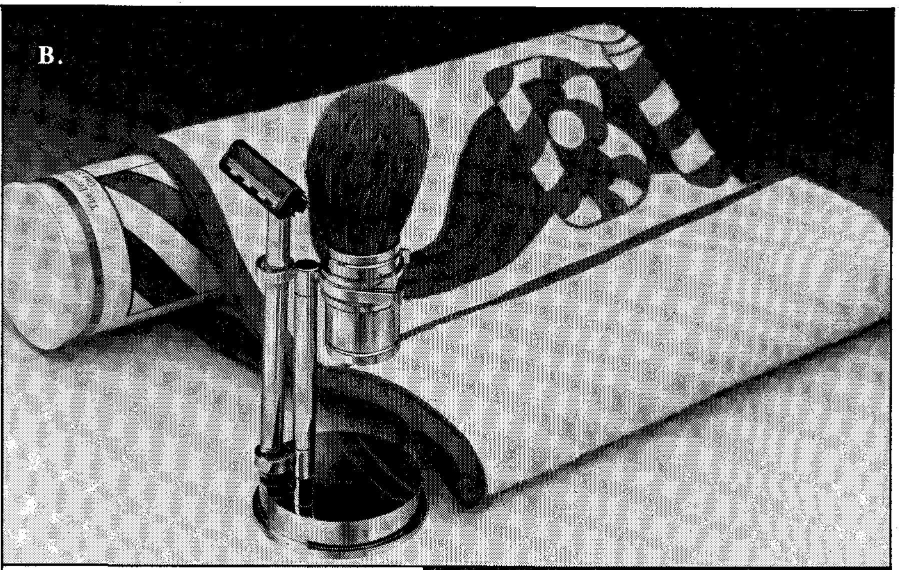
I'm certainly not safe on many oth
This is a real cattle call. While I pose
Polaroids, a procession of todd
tracks through the casting room. Ga
of punky-looking teens sprawl over
sofas—they're wanted for another
port scene. Sixteen minutes after sign
in, I am ushered—along with two
against whom I'll play—before the P
ence, the seemingly omnipotent cast
director (actually, while the casting
rector often recommends a candidate
many as sixteen people view the ta
and the final decision is made by
client and director).

"You've been waiting at the airp
for five hours," explains Joan Lynn, h
of Joan Lynn Casting. "You're
hausted, cranky." To the kids: "You
brats. You want ice cream, car
Mommy only has fruit." She plies
with apples, bananas, and napkins. "
you don't want that. You want car
Don't let her give you the fruit." To
"Pretend there's a business execu
sitting between you and the kids. You
got to pass the fruit around him.
won't let them eat candy—just this fr
Got it? Slate, please."

That, I discover, means state my na
to the camera. After my first try, I'm t
I was stiff, not warm and friendly. I do
better on my next two. "Speed it u
Lynn directs. "This is a 30-second m
drama, not a three-hour documenta
But during my accelerated version,
fourteenth young-mother tryout e
up glaring and shouting at the kids, "
that fruit, and I don't want to hear
more about it!" Although Lynn tells
of us we were great, in my heart I kn
there will be no callback for me. I
my cool, perhaps a bit too realistica

I vow to do better on my next cast
call, and get a chance the next morni
"You're a young-woman career ty
maybe 25 to 30, and not too, too be
tiful," says Hayes. Feeling anything
"too, too beautiful," I arrive early a
study the storyboard: "It is not new. I
not improved. It's probably right in yo
house. And it fights plaque. Glug. Gl
It's Listerine Antiseptic." I'm to hold
product close to my face and pour it i

[ixi:z] Individually basic 05
[ixi:z]



HOLIDAY TREASURES OF GREAT IMPACT

Slanted to the lighter side of luxury. Practical, but with a special touch of whimsy that makes giving as much fun as getting. Here, our perfect extravagances for gifting the man. Men's Furnishings, on 1, New York. And in all our stores.

A. Pen and Pencil *by Ixiz, Japanese designs in rubber. 15.00*

B. Chrome razor and shaving brush set, *by Martini of Italy, 55.00*

Terry shaving bib, *by Bibs Per Se, 12.00*

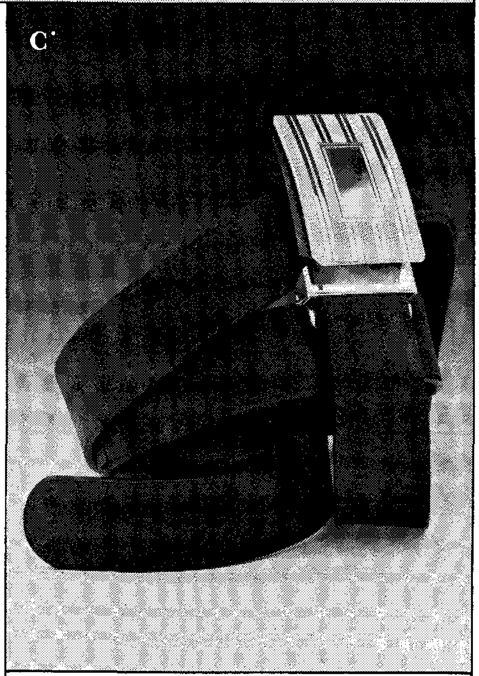
C. Reversible leather belts by Swank, *with interchangeable, engravable buckle. 1" belt, 25.00 1¼" belt, 26.50*

D. Rubber watches, *by Swatch. Battery operated with quartz movement. 19.95-37.50*

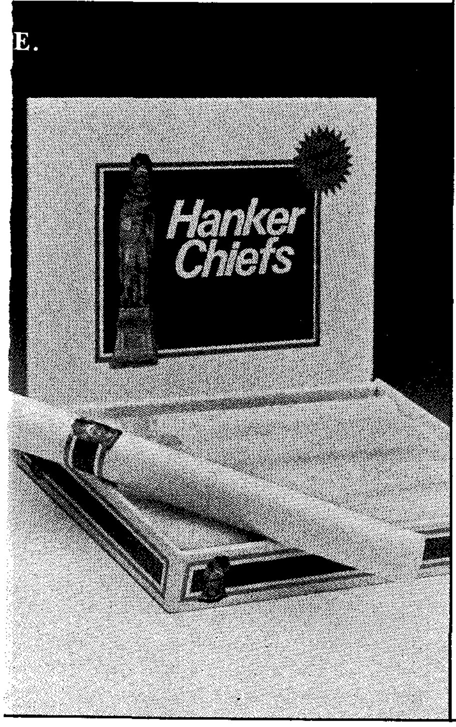
E. Cigar box of handkerchiefs, *by Ashear. A half dozen snow white handkerchiefs. 11.00*

Joyeux NOËL

bloomingdale's



D.
swatch QUARTZ
SWISS



a glass while smiling warmly and sayi "It's probably right in your hous That's it.

I hand Hayes what I think is the b picture I've ever had taken. She stud it for a second too long, then hints t it's a little frozen, "like a high-scho graduation photo." On the first dry r she asks me to pour the Listerine. Wh I fumble with the cap, she quickly ad "Pretend, pretend." On the next r through, Hayes tells me to hold the b tle close to my face. On the third, hints that we might need a defrost "Make friends with the lens. Look de in. Think of something wonderful y want to share with someone." There i final humiliation before I am cast— of the office. Hayes asks me to disp my hands. It seems that the camera zoom in on the Listerine being pour Alas, though sporting nail polish, hands look rough and red—and this not an audition for a soaking sessi with Madge the Manicurist.

The Piedmont and Listerine sp don't present unusual casting proble but that's not always the case, and casting director often has to be sourceful. A Toyota commercial cal for a man to toss pizza dough in the No résumés on file listed that particu skill, so Lynn visited eleven pizza parl before finding her man at the Origi Ray's on Second Avenue. Another s called for a weight lifter, so she trekk to a bodybuilding contest in Brookl For an A.T.&T. spot that required you Japanese girls, she dialed Japan banks, the Japan Society, and the U. summer camp for help. And for Mounds commercial "we needed r people, so I parked myself in front several fruit stands and asked passer if they wanted to be on TV." Ha screened more than 500 for a Close-U toothpaste spot. "Some weren't pre enough, some couldn't act, some h conflicts, and some had the tiniest ch in their teeth or they weren't all exact same shade of white."

Sometimes finding just the right p son isn't the problem. A desper mother once tried, unsuccessfully, bribe Lynn when her daughter was for a part. Then there are the times wh as soon as someone learns a casti director's occupation he or she sta auditioning. "The businessman next me at a dinner party discovers what I and suddenly his voice deepens," s Hayes. "And when I visit friends, th children parade before me unusua well groomed."

A week after my Listerine tryout I still waiting for a callback, so I pick the phone myself. "Oh, that shoot," s Hayes. "We've changed it. We've cided not to have the woman say a li so we're going with someone younger say, 25—and prettier." Oh. ∎

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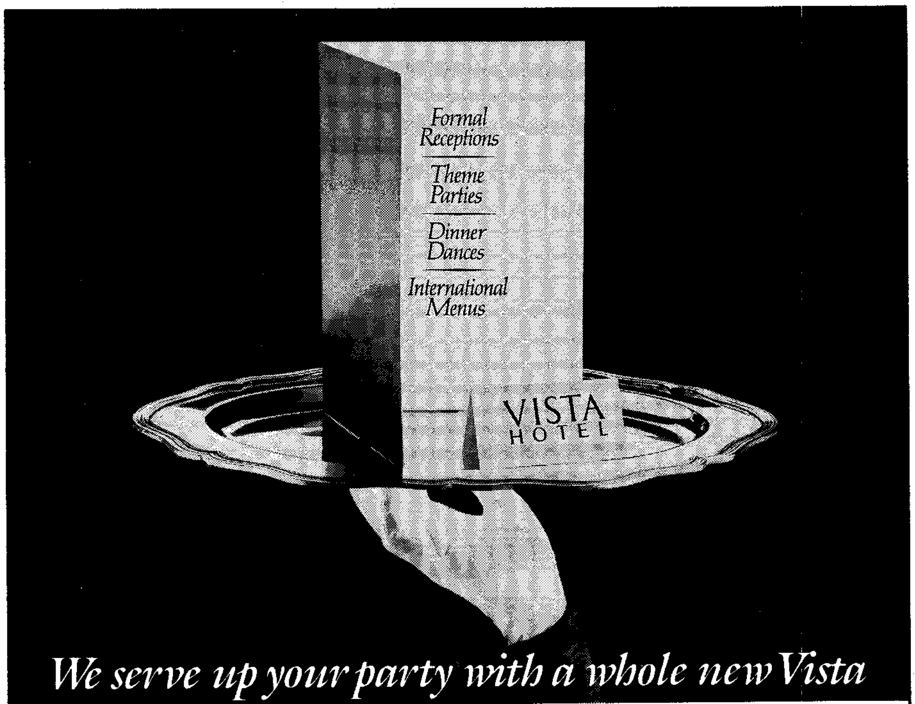

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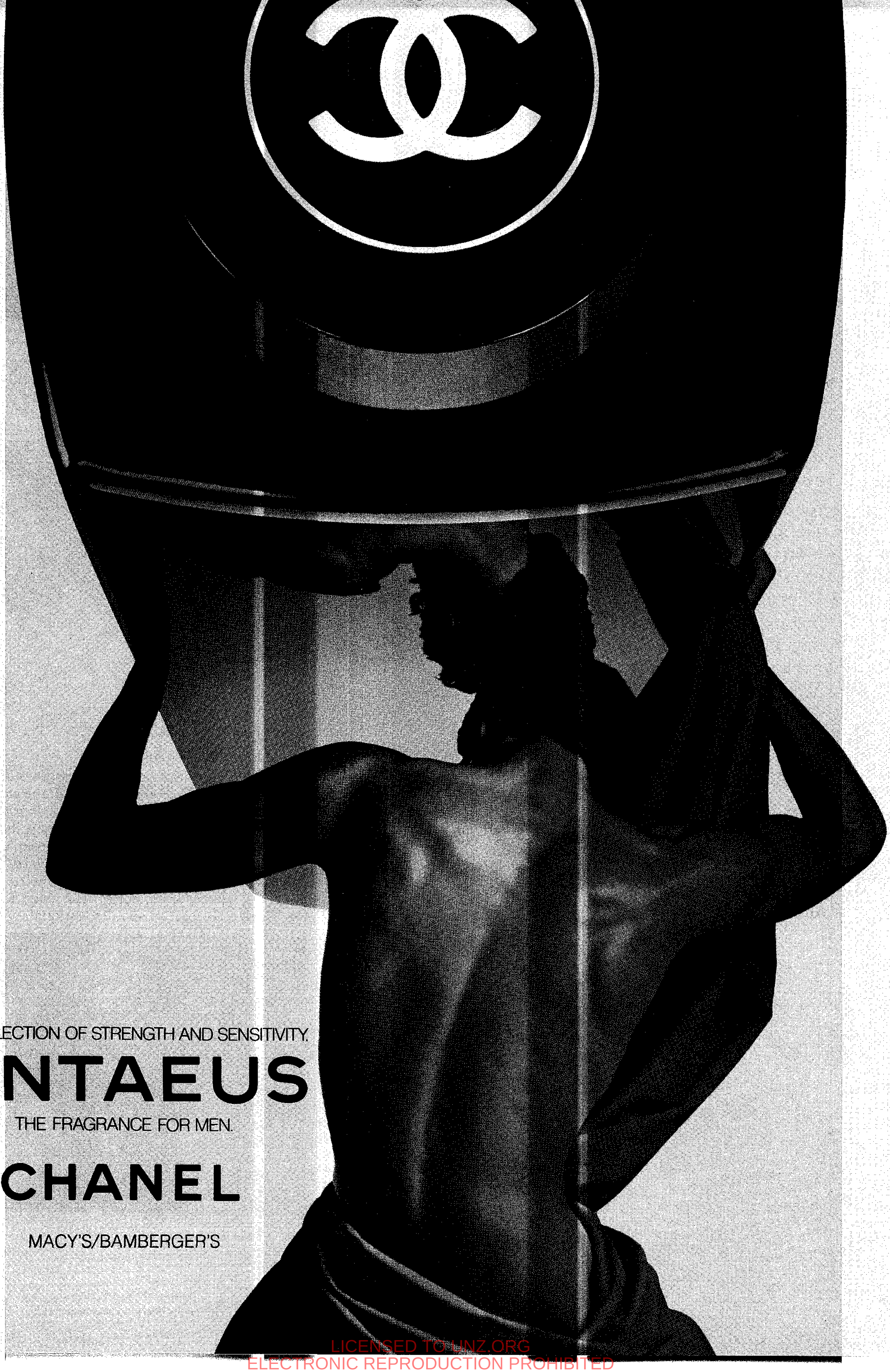

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THE FRAGRANCE FOR MEN.

CHANEL

MACY'S/BAMBERGER'S

IN AND AROUND TOWN

By Ruth Gilbert

December 12 through 21

S	M	T	W	T	F	S
	12	13	14	15	16	17
18	19	20	21			

The Chieftains ring in a Celtic Christmas at the Felt Forum December 16 and 17, along with the Straw Boy Dancers and Siobhan McKenna. City Center is 40 years old, and there's a gala birthday party there December 12, with distinguished guests and dancing in the aisles. And the exciting Ballets Jazz de Montréal appears at the Beacon Theatre December 17.

Doing Right by Herself

Peggy Lee's autobiographical musical, *Peg*, opens at the Lunt-Fontanne Theatre December 14 and marks the singer-writer's Broadway stage debut. She'll be backed by drummer Grady Tate, pianist Mike Renzi, bassist Jay Leonhart, and everybody's favorite guitarist, Bucky Pizzarelli.

Gift of the Magi

It's time to see *The Christmas Story* again, and the Waverly Consort is giving eight fully staged performances of the Nativity drama at the Church of St. Mary the Virg December 14 through 17. Music and text were collected from European sources dating from the tenth century.

My Father the Cab

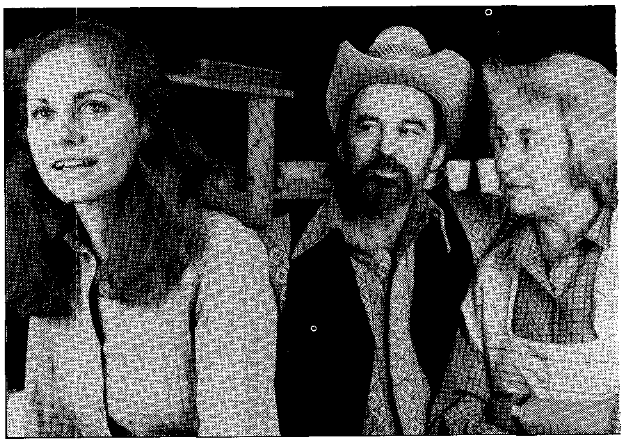
Daughter of one of show business's living legends, and well on her way to being a legend in her own right, singer-actress Chris Calloway (below) opens at Sweetwaters December 13 and performs through December 17. Her repertory consists of ballads, R&B, pop, jazz, Broadway, and torch songs.

Nuclear Reactress

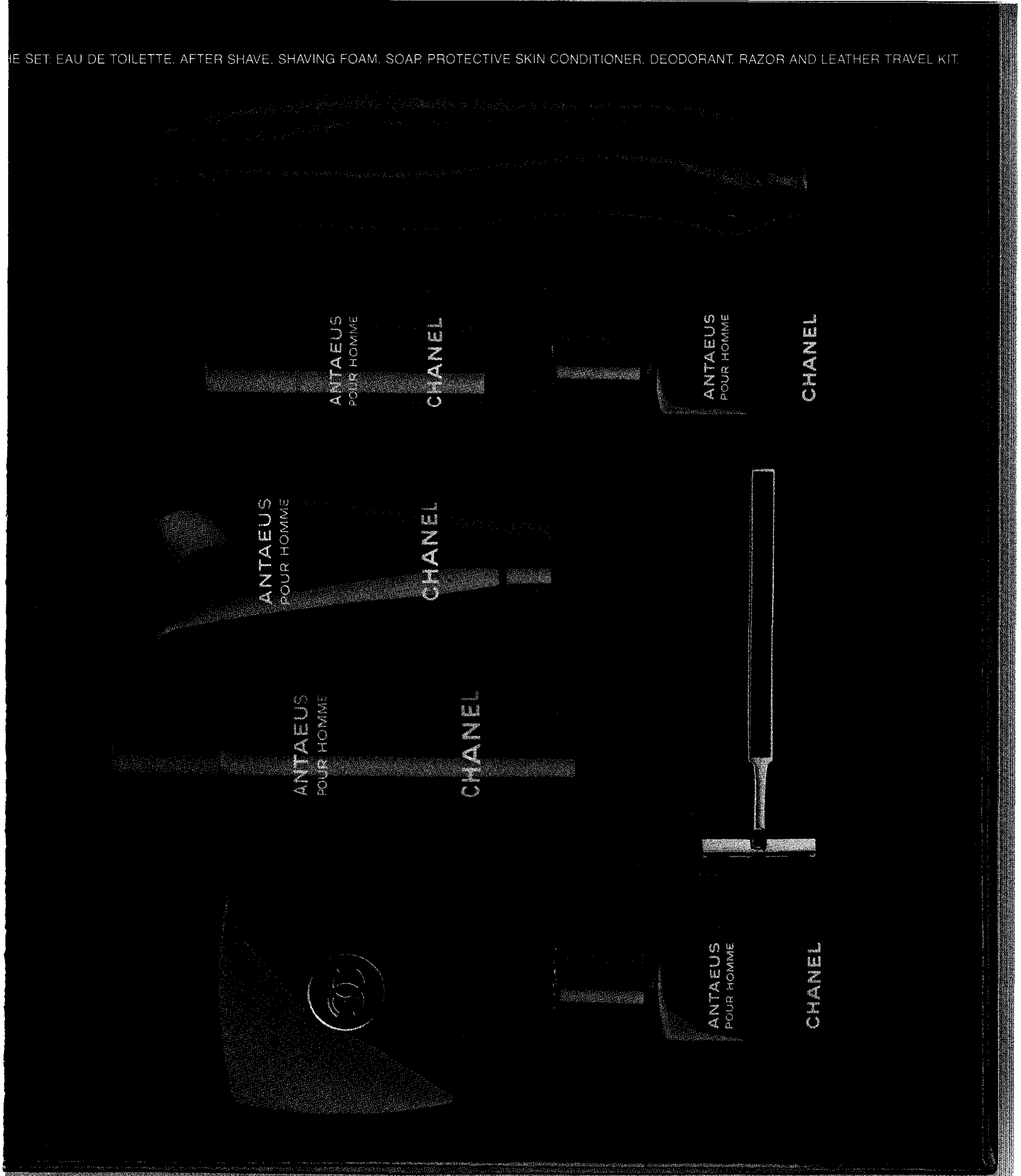
Meryl Streep (above) stars in *Silkwood,* Mike Nichols's film about the woman who died in a mysterious car crash whi attempting to expose dangers in a plutonium plant. This is Streep's first role since her Academy Award–winnii performance in *Sophie's Choice*. The date: December 14. The place: Loews Tower East and the National.

Park Row

In previews now at the Circle Repertory Theater is *Full Hookup,* a play by Conrad Bishop and Elizabeth Fuller, telling of a lurid crime of passion in a Midwest trailer park. From near right are Sharon Schlarth, Edward Seamon, and Jacqueline Brookes.



Photographs: top, Frank Dunand; bottom right, Gerry Goodste


HE SET: EAU DE TOILETTE. AFTER SHAVE. SHAVING FOAM. SOAP. PROTECTIVE SKIN CONDITIONER. DEODORANT. RAZOR AND LEATHER TRAVEL KIT.
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POUR HOMME
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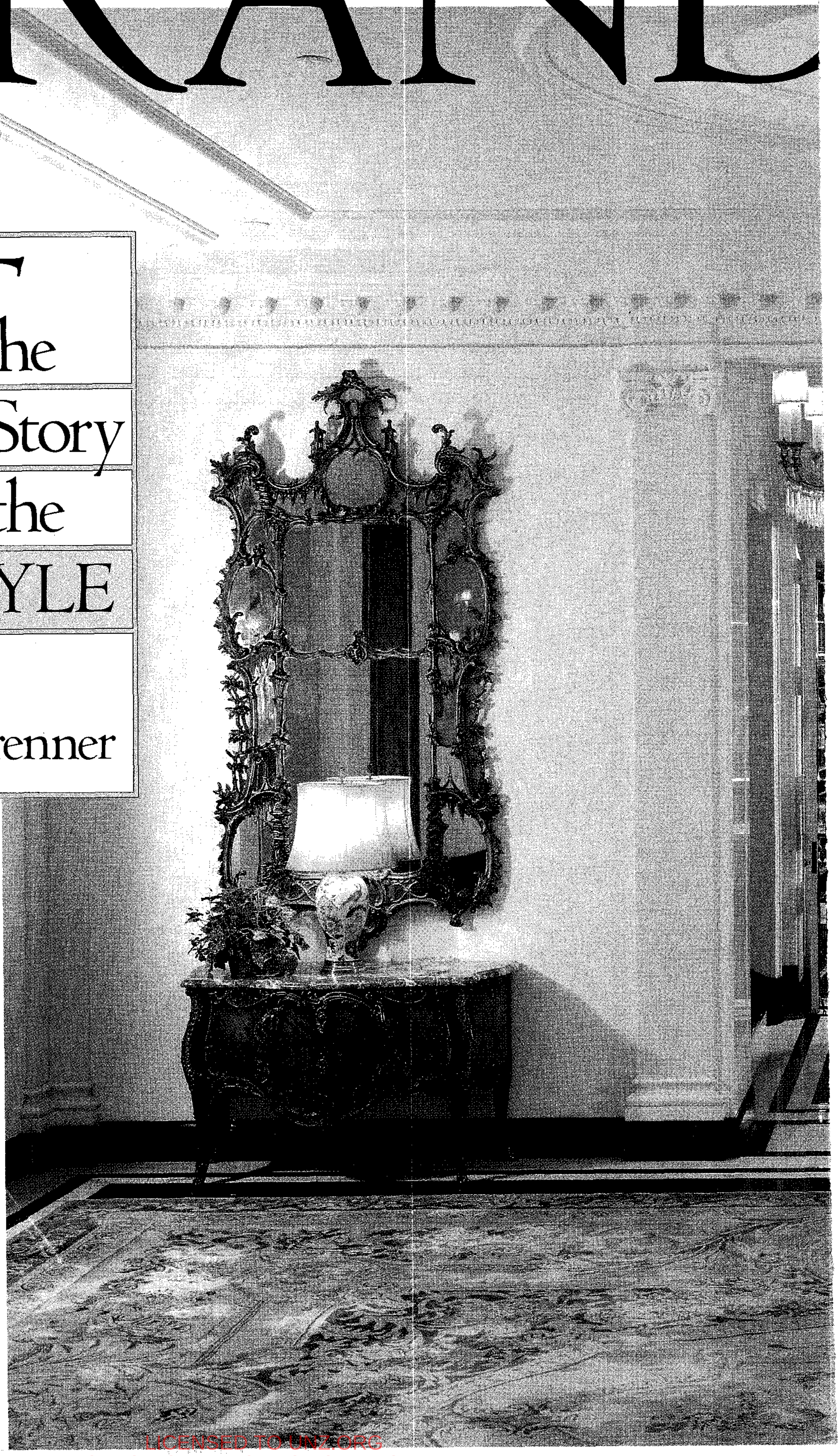
THE FRAGRANCE FOR MEN. FOR GIVING INDIVIDUALLY OR COLLECTIVELY.

MACY'S/BAMBERGER'S

GRAN

The Inside Story Of the CARLYLE

By
Marie Brenner



HOTEL

The lobby of the Carlyle hotel, looking toward the dining room.

Photograph by Oberto Gili.

LESS A BUSINESS THAN A CALLING, THE CARLYLE BREAKS EVE

HERE THEN, THE LOBBY OF THE CARLYLE hotel, with its five red-carpeted steps frayed the proper amount and its evening visitors moving briskly through in glossy shoes, missing one another by moments. Great hotels are often defined by their public spaces, and the Carlyle's small lobby reflects its conceits and those of the neighborhood. Just a few rococo tapestries here and there, no newsstand, signs, or hotel racket; it is all so discreet as to be imposing. Not for the Carlyle the Edwardian sprawl of Claridge's, with its acres of down-filled sofas and gypsy orchestras. There is no perennial welcome here, like the year-round fire in the hearth of the Beverly Hills Hotel. The few divans at the Carlyle are suitably uncomfortable, and should you pause, the bellman will inquire if he may be of service. The mood is one of studied permanence. Lollygagging at 76th Street and Madison Avenue is strictly discouraged.

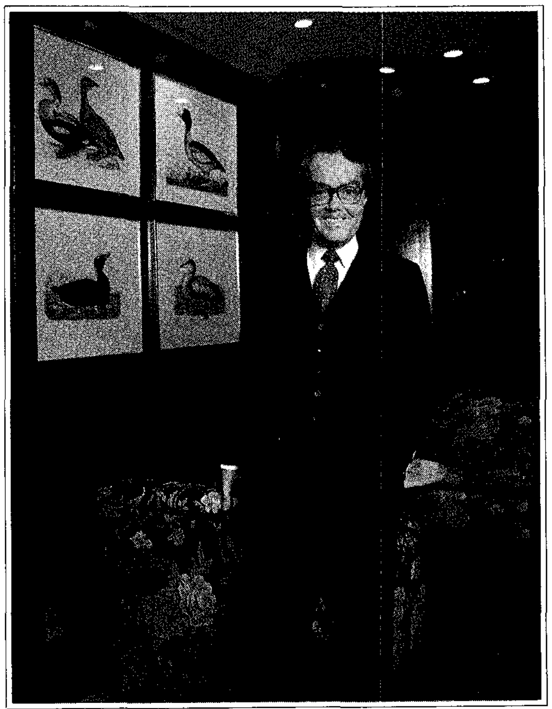
Especially on this autumn evening. The night staff of the Carlyle is aware that Nancy Reagan is upstairs eating a hamburger, that she is alone in her suite and did not care for any French fries, and that the Secret Service is bobbing around with wires in its ears. Yet, because this is the grandest of New York's grand hotels, where presidents and duchesses, second-city millionaires and Third World dictators, movie stars and social kleptomaniacs come and go, the deskmen and the bellboys and the Otis Elevator technicians are all so low-key about the First Lady's presence it almost knocks you over.

So they are just oblivious enough when Jerome Zipkin, the mother superior of the neighborhood's glittering ladies, wanders down the frayed red steps in full tuxedo and bristles over to the desk, his face even puffier with the importance of his mission. In his hand there is a small manila envelope that he handles as if it were a vial of plutonium, placing it and himself directly in front of the explosion of pink lilies that decorates the front desk. "See that Mrs. Reagan gets this package immediately," he says. "Send it to 316. She is waiting." And before anyone can react, the First Flounder is back up the frayed steps, unaware of the bemusement of "Mr. Hector," the front-desk man, who does not need Jerome Zipkin to tell him that the Secret Service at its "command post" in 316 vets all packages for Mrs. Reagan, who is, as usual, in Suite 1812.

Moments later, in comes an overbred art dealer, tapping his patent-leather pumps on the same carpet, demanding of Mr. Hector that he summon "Mme. Poncet." "Please tell her I'm tired of standing here and I don't want to have to wait anymore!" and again Mr. Hector does not react, because this night he *is* the Carlyle, and knows how to project the same upper-class weariness as hotel's residents and visitors, the flick of his eyebrow say more than words ever could, not showing anything when elusive Mme. Poncet comes down sometime later wrappe sable tails, equally fatigued, complaining that she "can bear another long and boring evening."

And then, in succession, Lynn Wyatt, the Houston soc ite, in a twirl of fringed cape, silver lamé, and yellow h headed for the same party Jerome Zipkin is destined for, a Mike Nichols, furtive, emerging from the private lair guards so fiercely that few of the hotel staff are even permit the passkey, and Daniel Patrick Moynihan, vanishing into dining room, and a noisy group of Alabamans, into the c for Bobby Short, who will warm up on this first show of fall season by aggressively throwing out lyrics to pacify out-of-towners—"We'll bill and *coo!*"—knowing that the café crowd, the habitués of column society, *his* friends, v show up around midnight, and, just like the song he alw sings to them about the love affair, it "will be such fun!"

And it is: "See you in Hobe Sound!" "I'll be amused if . "Did you see Gloria's bib?" "*Tellement Mexique.*" "Oh, M Glazier!" "An hour out of São Paulo . . ." All of this Euro ber coming from Bobby Short, and only Bobby Short, ta hopping before the actual performance begins because understands exactly what his audience wants. They want *h* Not just his music or his rasping vibrato—they want sophistication, gossip, and epicene remarks, which tum out like vintage Porter. Night after night in the Café Carl it is the same phenomenon, the do-nothings and the everywheres, the rich and social flocking to see the sal singer who is their darling and w is raking in $9,000 a week plu percentage of the house. But i still impossible to tell who is p dering more to whom. And doesn't really matter, beca Bobby Short has become inc tinguishable from the café and Carlyle itself. He certainly und stands the mores of the neighb hood. "New York is so phony, you need to make it here is a good suits and real jewelry," once confided as he changed sh between shows.



George Markham, the general manager, has been at the hotel for more than twenty years.

A GREAT HOT must chan along with fashion of era, yet give impression t it has remain exactly t same, as immutable as a Louis X bergère. The best hotels do not u dergo personality transformati as if they were in analysis—th clientele will not tolerate it. T guests are too used to the secur

Photographs by James Hamilt

At the party for Bobby Short's accompanist, Jerry Zipkin and Louise Melhado share a stare, Nan Kempner gets bussed.

t comes from the knowledge that their way of life will be,
re or less, permanent. That is the illusion anyway, and this
d of exclusivity came late to the Carlyle. It started as a
idential hotel, an Art Deco skyscraper begun just before
stock-market crash by an extraordinary developer and
ish philanthropist named Moses Ginsberg. Ginsberg was
Russian immigrant who had made millions of dollars in
ooklyn real estate and banking, even owning a steamship
e, rising to become the Robert Tisch of his era, and
lieving, as his son Calmon said recently, "in nothing but the
st."

The new Hotel Carlyle, named by Ginsberg's daughter
ana, was to be, for Ginsberg, a statement of his success.
ana Ginsberg Jaffe had read Thomas Carlyle in college, but
ght have been unaware that he made much of the "ar-
ocracy of money bags." At the hotel that bears his name,
expense was spared. Moses Ginsberg hired Sylvan Bien to
the architect and Dorothy Draper to decorate. Draper's
ack-and-white lobby had Roman urns and was the *sine qua*
n of thirties chic. Calmon Ginsberg, just out of Colum-
a, assisted with the construction. He was so thorough about
he used to inspect 740 Park and 960 Fifth, both going up at
e same time as the Carlyle. "I wanted to see if they were
ing things better than we were," he recalls. He made only
e refinement: insulating the bathroom pipes.

When the market crashed, Ginsberg was determined to
mplete the hotel, even though he would lose millions of
llars in the process. "Just before the building went up," says
lmon, "my father said, 'Do you think we should stop?' "
at was his only hesitation. The Carlyle was finished thirteen
onths after ground breaking. Two years after the hotel
ened, in 1930, with the composer Richard Rodgers as the
st tenant, the banks foreclosed on Moses Ginsberg.

For years, the reputation of the hotel was that of a fancy
town boardinghouse, filled with corporate executives and
ch old ladies, a place for debs to stage Depression and war-
ort "bundle parties." Ingrid Bergman checked in after *Intermezzo.* The head of housekeeping was a woman who said she had turned down a similar position at Buckingham Palace and was so conscientious about her task that once a month she would bring in extra night maids, so convinced was she "that our old ladies go wacko in the full moon."

THE HOTEL BEGAN TO CHANGE SLIGHTLY after the war, when it became the possession—the toy, really—of Robert Dowling, who was the head of City Investing, a real-estate concern he had inherited from his father. Dowling, so the story goes, never finished high school and had the distinction of being the first man to swim around Manhattan. He was determined to prove himself in business as well. Just as it was for Moses Ginsberg, the Carlyle was for Dowling a passion, an arena for the highest innkeeping standards, and a chance to certify his status to the elitists of the city, most of whom lived near the hotel. It is the same for Peter Sharp, the current owner. The Carlyle is less a business than a calling. "We barely break even," Sharp says. "If this were my only business, I could eat and get my clothes cleaned, but that's about it."

The owners have been very rich men, and each has applied his own style to the place. Robert Dowling ran it very much like a private club. In the fifties, social references were required to obtain a room or an apartment, and although Andre Meyer and a member of the Ochs family and a Rothschild lived there, it had a vaguely anti-Semitic reputation—nothing you could grab hold of, just a feeling that West End Avenue need not apply. The hotel scrapbooks of the period are filled with royal refugees—Prince and Princess Zalstem-Zalessky (of Cloud Walk, Connecticut), one countess named Czernicheff-Besobrasow, as well as the Yugoslav shadow court. All of them were column items with the description "in residence at the Carlyle." It was Robert Dowling, active in Democratic politics, who attracted the Kennedys

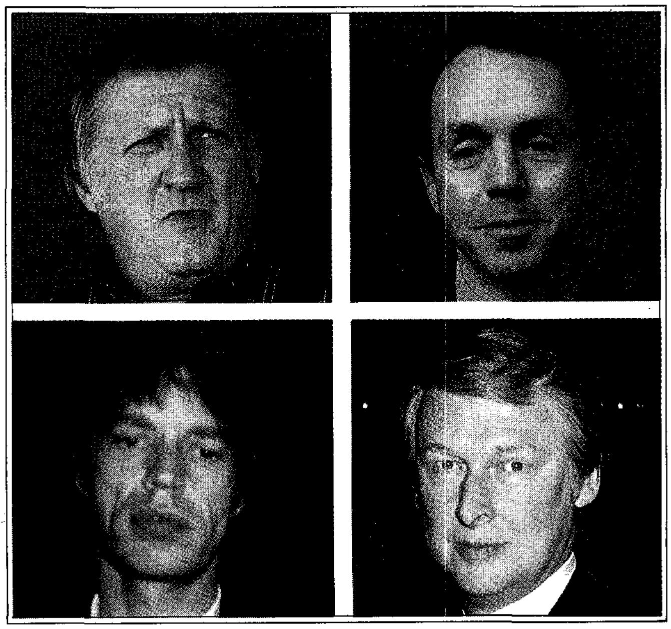
nament detail by Donal Holway.

ROOMS START AT $160 A DAY; REGULARS PAY $1,000 FOR THEIR

and the Trumans. Typical of Dowling's *droit d'hôtelier,* the Kennedy duplex was kept empty for years just in case the president decided to come to New York.

THE CARLYLE IS STILL RUN AS AN ELITISTS' preserve, but in the new-money society, this kind of social hauteur and political grandstanding is really beside the point. And it is certainly beside Peter Sharp's point. More than any other hotel in the city, the Carlyle reflects the acquired tastes of the megarich, right down to the Audubon and Piranesi prints that Peter Sharp buys for his rooms, the thousands of feet of Mark Hampton chintz—"and the best chintz, not the cheap stuff," Hampton says—the yardage that has become as culturally emblematic as the Hawaiian muumuu. Sharp makes sure his guests feel at home: The bathroom soaps are hunks of perfume—five ounces' worth—and they are changed twice a day. The ashtrays in the public rooms are made by Limoges for the hotel.

The hotel is hardly exclusive in the traditional sense. A few years ago, Milton Petrie, the elderly and very salty head of the 860 Petrie Stores, applied to buy 34-A, the former Kennedy duplex. The application called for "social references." Petrie didn't return it; he merely sent in a balance sheet indicating his net worth was $300 million. He got in. Petrie's style is simpatico with the international monetarists'. A few years ago, he agreed to accompany his wife to the opening of the Armory antiques show. He did not expect the photographers, the crush, the noise. "What a lovely secretaire," Mrs. Petrie said to her husband as they walked in the armory. "If I buy you the damn thing, can we go?" said Petrie. He wrote out a check for six figures and moments later was out the door.



Some Carlyle regulars (clockwise from top left)—George Steinbrenner, Herbert Allen, Mike Nichols, Mick Jagger.

You can't exactly be poor and afford the Carlyle. The Petries, for example, pay a maintenance of $120,000 a year. The investment banker Herbert Allen is just across the hall. Each wall in the Allen apartment has just been padded and upholstered, including the baths and closets. Allen loves to putter and redo. So far he's had more than a dozen decorators, and if you stand outside the north face of the building and look up to the thirty-fourth floor, you may notice a glass pimple, the Allen breakfast nook. That addition ran $500,000, which included the rental of the room below Allen's apartment where the scaffolding to build the extension was placed.

The rooms start at $160 a night and move briskly up, but the regulars are for the most part in the $1,000-a-d category. "We are for the people who don't have to thi about expense accounts," Peter Sharp says. "The head Mobil, for example, that kind of man. Our clientele does take taxis, so they stay uptown and have a car and driver take them around." Inevitably, the Carlyle ladies all have "t look." You see them in the lobby—thin, tense, and blor heron legs in Chanel pumps, like so many birds in a gild aviary. The lobby seems perpetually scented with Frac which is to perfume as Mark Hampton is to chintz.

Now the hotel serves bachelor tycoons who flee the Park Avenue wives for the haven of "Peter's place," as th call it, and rock stars, Greenwich matrons, New Del billionaires, and student heiresses. The Carlyle family regulars includes, among others, Herbert Allen, Geor Steinbrenner, Robert Evans, Warren Beatty, Lo Weidenfeld, James Cagney, Walter Matthau, Jack Lemmo Mick Jagger, and even Harry Oppenheimer, the secreti head of De Beers. His four-room apartment is occupied or a few times a year.

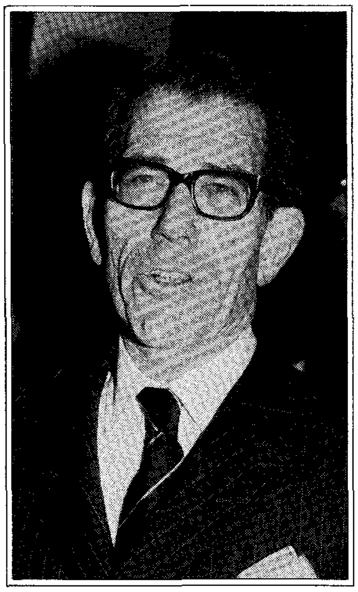
Much of the attraction of the Carlyle is its size: It is a mu smaller hotel than it seems. There are just 177 rooms availab to "transients," as the Carlyle calls them. Except in summ these rooms are almost always occupied. On the 77th Stre side of the hotel is the Carlyle House, fourteen floors cooperative apartments. The entire Carlyle property is 80 000 square feet, which includes art galleries, a barbershop center tower (which has the poshest co-op apartments, number of which serve as rooms for transients), the café, florist, and the Bemelmans Bar, with murals by the Austri painter and memoirist. Peter Sharp bought the hotel in 19 for a bargain $16 million, waited two years, and turned t whole building into a co-op, recouping his investment in t process (it was offered for $ million), organizing t shares so that he retained majority interest and the ti "President, the Hotel Carl Management Corporation.'

SHARP WAS N stranger to h tel life. His f ther, Jes Sharp, lik Moses Gin berg, had cr ated his ov real-estate empire, at o time owning parts of 22 h tels, including the Ritz Towe Delmonico's, and the Voln and Stanhope, both of whic he built. But Jesse Sharp die very young, in 1941, and h widow, Evelyn, who had bee his interior decorator, to over, rearing her two chi dren, Peter and Mary, in t Stanhope and building h

Photographs: top left, Rich Pilling/Focus on Sports; top right, Brownie Harris/*Fortune* bottom left and bottom right, Ron Galel

Mother and son real-estate tycoons, 1957. Evelyn Sharp bought the Beverly Wilshire, Peter the Carlyle.

Calmon Ginsberg, son of the builder of the Carlyle, atop the finished hotel in 1930.



The perfectionist Peter Sharp doesn't permit "hotel smell," germs, little pieces of paper.

wn hotel empire and art collection in the process. Evelyn harp ran, on her own, the Stanhope, the Gotham, Sara-ac Inn, in the Adirondacks, and the Beverly Wilshire otel.

As a businesswoman, Evelyn Sharp was fierce, an absolute erfectionist. Her intensity and secretiveness have been assed along to her son. Peter Sharp is enormously shy; his ımily was volatile and complex. When he was out of Prince-ɔn he went to work for his mother at the Stanhope, they ɔught over minor matters, and he left. Then he went off and ıade his own fortune, taking over ownership of the Douglas lliman realty firm by the age of 34. In the next years, he xpanded to office buildings, shopping centers, the Parke-ernet building, on the other side of Madison, until now, at 3, he is on the Forbes 400 list of the richest people in .merica. The Sharps have always kept a very low profile, right own to their philanthropy. Charity is reserved for neutral auses: Evelyn Sharp is a supporter of Martha Graham's; eter Sharp is on the board of Lincoln Center. Mother and ɔn are very close now, and Evelyn Sharp, at 81, is as daunting s ever, living at the Carlyle and speaking "every day, at least nce, to Peter on the phone." "My mother," Sharp once joked, —all that tyranny is only to disguise the tyrant that she is."

HOWEVER MUCH A TYRANT HIS MOTHER appeared, she was inordinately successful in teaching her son how to run a superb institution. Although Evelyn Sharp used to protect her privacy at the Stanhope by saying, "Nobody calls Mrs. Astor when the St. Regis toilets break down," she made sure ıat both her children understood every aspect of the hotel usiness. Peter Sharp worked in each department of the tanhope; his first real job was as a busboy at the St. Francis, ı San Francisco. Although Peter attended Princeton, and his sister Vassar, most of their summers were spent at the hotel. "On one of our earliest vacations, Mother said she was leaving for Europe and that she was leaving us in charge of refurbishing the 288 rooms of the Stanhope, and let me tell you she was none too pleased with us when she got back," Mary Sharp Cronson says.

Mary Cronson works at the Carlyle, as well. She is as thin and high-strung as her brother and as much of a perfectionist. As the food consultant, Mary will scour Paris for the little shop that makes special corks for the Carlyle's mini-bars. "We couldn't have a meal where my father didn't jump up six times to say that this was wrong or that was wrong," she says. "All of our holidays—Thanksgiving, Christmas, the Fourth of July—were the days we inspected the rooms. That was it."

It is an interesting comment on the layers of New York society that two prominent real-estate families, the Sharps and the Ginsbergs, both powerfully connected, would not be acquainted—in fact, have never been introduced—but would somehow be united in local history by their relationship to the Carlyle. Evelyn Sharp and Moses Ginsberg could hardly have been more dissimilar. Her son, Peter, married Allison Hagner, the great-great-granddaughter of John Roebling, who built

ıotographs: top left, New York *Times;* bottom, Laurie Sagalyn/*W.W.D.*

KING PETER WAS EVICTED. EARL SPENCER ASKED FOR A DISCOUN

the Brooklyn Bridge. His children are Presbyterian. Calmon Ginsberg wound up on the board of the Federation of Jewish Philanthropies. Moses Ginsberg was one of the founders of the Brooklyn federation, yet was powerful in shipping (real estate was always a more traditional business for upwardly mobile Jews). "The Ginsberg Line," as the American Foreign Steamship Corporation is affectionately called by the maritime workers, still thrives.

As the Ginsberg steamships took to the waters, Evelyn Sharp maintained a penthouse at the Gotham Hotel. It was here that she made her deals, in one year buying three hotels, for $16 million, on one day the Paramount Building. She surrounded herself with Picassos and Braques, Soutines, Chagalls, and Mirós, even exhibiting "The Evelyn Sharp Collection" at the Guggenheim Museum a few years ago. Although the *Times* dismissed the collection for its "blandness," the value of the paintings—now about $20 million—was enhanced by the museum show. Mrs. Sharp's taste was always luxe; a close friend of Peter Sharp's remembers visiting his mother at the Gotham "and finding her all alone in the penthouse eating a can of beluga caviar with a spoon."

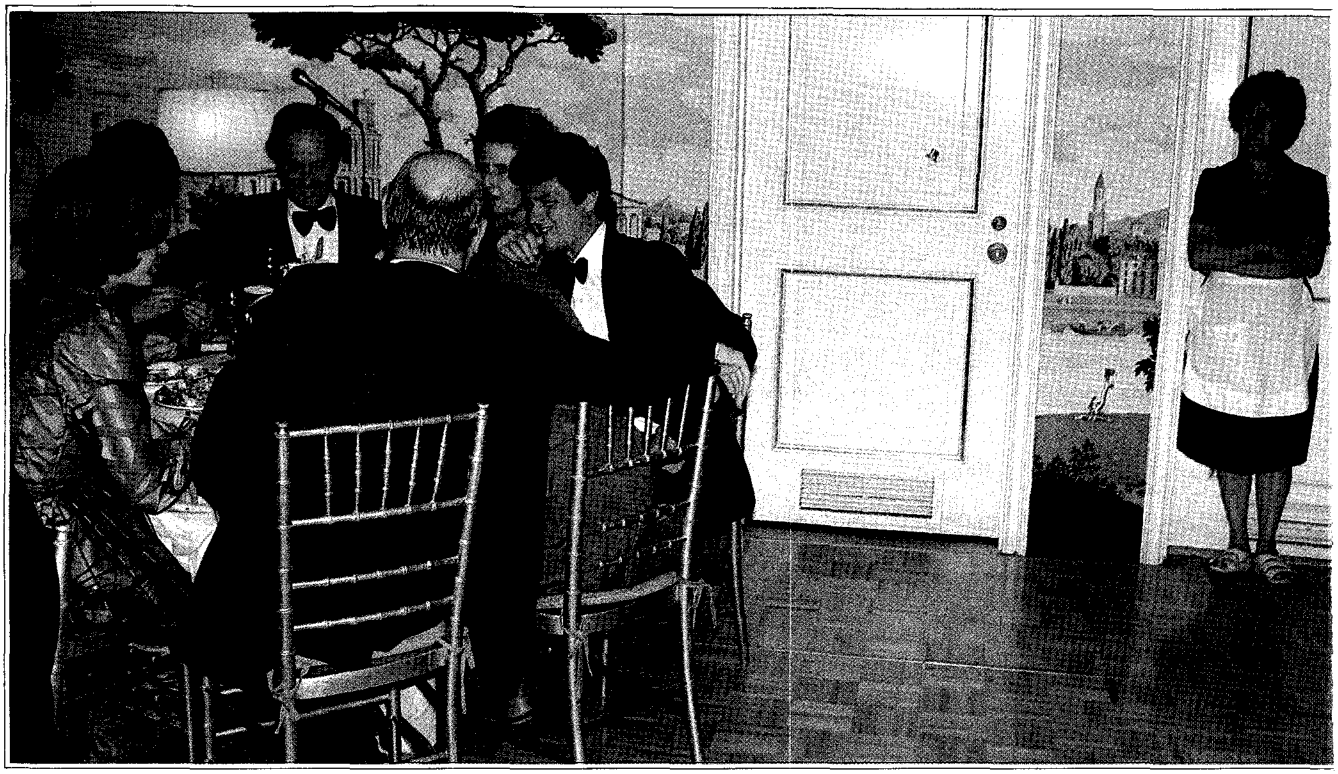
She was practical, however. Mrs. Sharp remained at the Gotham even after she sold it, according to a friend, "because she struck a deal on the rent." Recently, on her way to a party, she ran into Robert Moore, the Carlyle resident decorator. "I just stopped in at David Webb to borrow a few things," she told him, and then, he said, "out came handfuls of jewels—she just scooped them out of her handbag. There must have been three or four sets there."

There is no detail too small for her son's attention. "Andre Meyer used to yell at me across the lobby, '*Meester* Sharp, why is this air-conditioning from Henry For
apartment leaking into mine?' and he'd come running at m
and I'd rush to him and grab him by the arms because all
wanted was for someone to take care of him, and I would sa
'Andre, Andre, we'll take care of it right away!' "

Twice a year at the hotel's "rehab" meetings, each depa
ment is represented—banquet, chefs, stewards, housekee
ing, engineering, decorating—and, says Moore, "there will
a fifteen-to-twenty-page budget. Every dollar is account
for—ashtrays, material for curtains. Peter will never have se
any of it, but he is so efficient that he can run his finger do
a column of figures and say, 'Why is this room going to c
$31,000 to redo when the one next door will only be $29,500?
"It is ridiculous how much money we spend," Sharp sa
"I don't even look at hotel-industry norms."

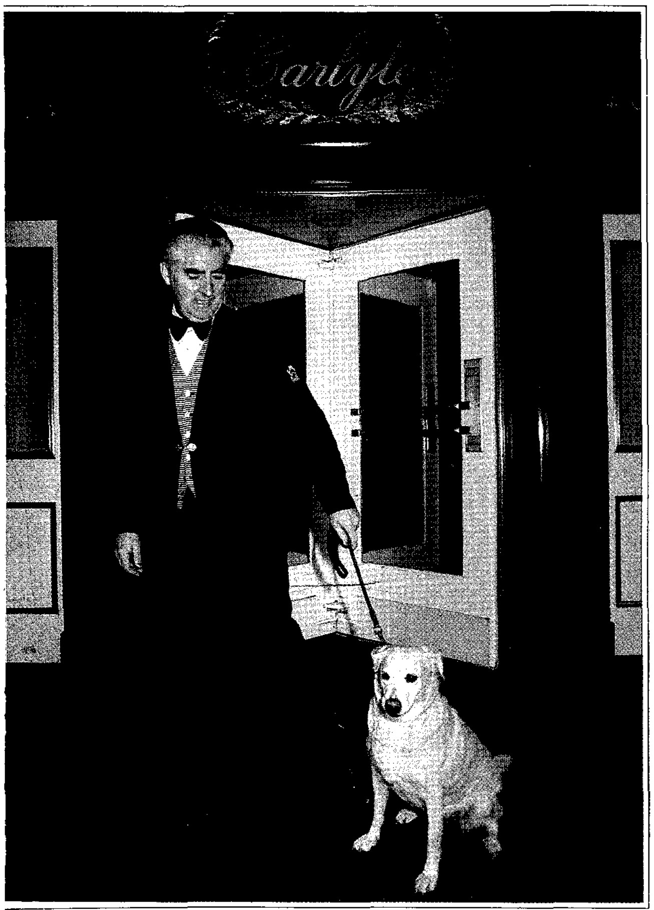
Sharp does not keep his office at the Carlyle. It is twen
blocks south on Sixth Avenue, where he is surrounded
models of the industrial parks that have put him on the *Forb*
list. But he is at the hotel constantly, making sure that ea
suite is up to standard.

SUITE 820 HAD JUST BEEN REFURBISHED
Mark Hampton, whose fee runs to $25,000
room, and in it had gone an entirely ne
bathroom (that was Evelyn Sharp's idea),
kitchenette, and a powder room. The Carlyl
decorating style is called, euphemistical
"homey," by which Hampton means the hom
of the guests, so that although each and eve
Carlyle room is different, it is all *nouvelle anglaise:* nineteent
century prints, all that chintz, walnut side tables. "Look



One of the Carlyle's staff of 450 on duty outside the Trianon Suite at the "Save Venice" benefit dinner.

Photographs by James Hamiltc



Bellman Mike O'Connell walks Bridget, Mary Sharp Cronson's pet.

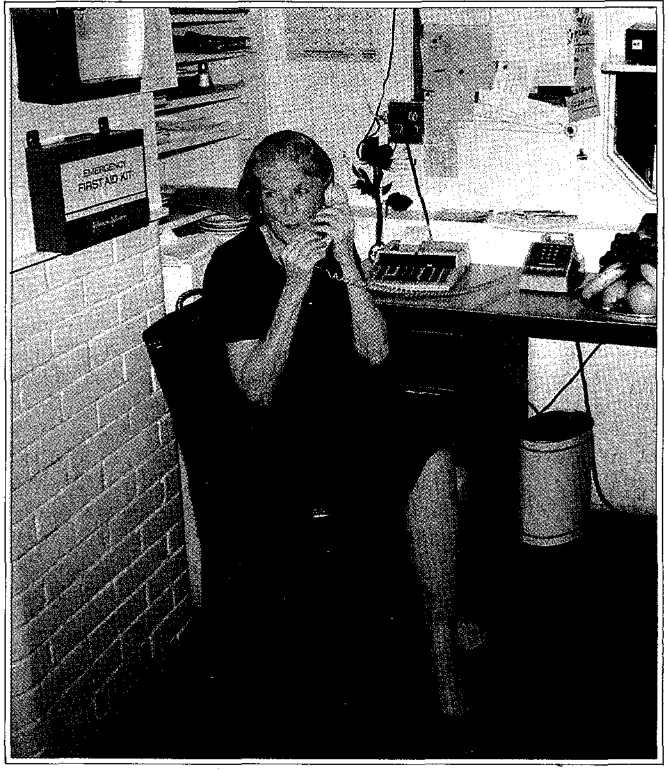
is," says Peter Sharp, pointing out a few Piranesis on 820's alls. "I bought them all myself! I'm proud of them. They ome from seven Piranesi books I've found at auctions. And hat about my Audubons? I once found an entire set of 435! ook at my rugs! Do you see how they are on a wood floor? hat is because of something I detest called 'the hotel smell.' would never allow it here. The hotel smell is what happens hen you have wall-to-wall carpet that you clean on the floor. ever at the Carlyle! Our rugs go out. We put in special ooden floors. Never would I clean one inch of carpet in my otel."

Scraps of paper are anathema to Sharp as well. "What do ou notice about this room?" he demands. "Do you see that ere are no pieces of paper around, none of those brochures at tell you who to call and where to go, that stuff that means hotel is not a fine inn but involved with 'the hospitality usiness'? I can't stand that mess!" Along with messes, Sharp n't tolerate having his photograph taken, his background scussed, people about him who are fat, or the notion that yone might infect him with a cold. He is so concerned out the possibility of illness that once when a reporter with e sniffles called on him, he pressed himself against the indow of his office, desperately popping aspirin and vita- in-C pills. At one point it became necessary to include one rap of paper in the Carlyle rooms. Peter Sharp's solution as ideal: Atop each television, the instructions for tuning in e cable channels were encased in a sterile, eternal, Lucite ube.

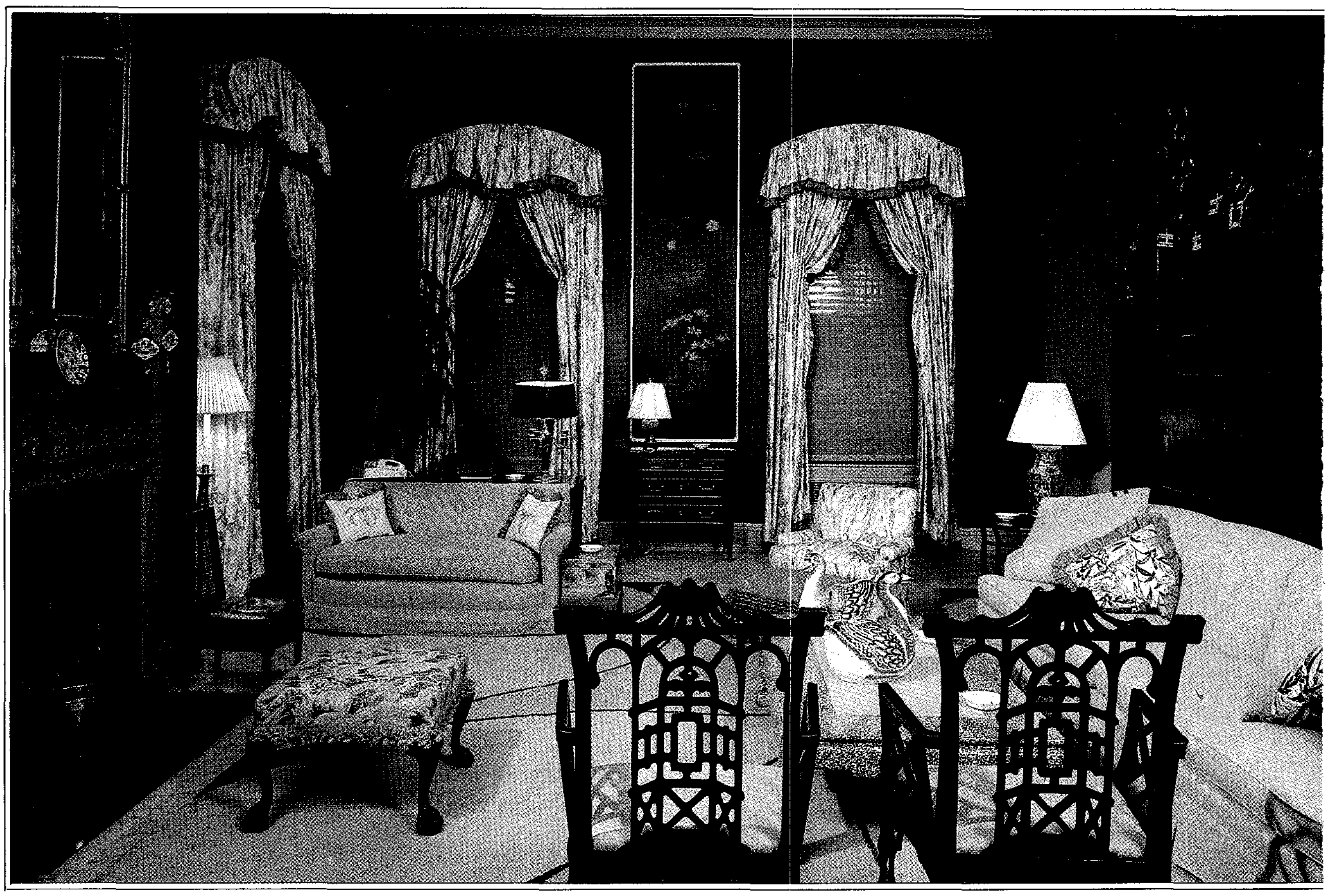
Running a great hotel (*Forbes* calls the Carlyle the best otel in America) takes this kind of devotion—obsession, in ct—particularly if the hotel is in the gilded Zip Code 10021. hen one crosses the border of East 61st Street and ventures orth on Madison Avenue, the neighborhood changes dra- atically. The office buildings give way to small boutiques, any of them now European — Rive Gauche, Givenchy, ngaro, as if one were on the Rue Saint-Honoré. Although ere are other hotels in the area—the Regency and the estbury, for example—it is really the Carlyle that is most in psychological sync with its neighbors. It is a snob's paradise: The Carlyle would never offer packages, take a convention, or consent, heaven forbid, to a weekend giveaway prize. "The most we would ever do is offer a night in the café to hear Bobby Short," says George Markham, the general manager.

SERVING THE RICH, ESPECIALLY THE NEW RICH, is an art form, and there is a great deal of theatricality, vicarious pleasure, and discretion involved. The best hotels have their staff characters, and there is a kind of prestige in being on decent terms with, say, Victor, the hall porter at the London Ritz. For Victor is far more than a man who cleans floors. A simple phone call across the Atlantic and Victor will take dictation, send a note to anyone in London, or dash out to the Burlington Arcade to secure a cashmere throw from Peal's. Since 1958, it has been George Markham who sets the tone at the Carlyle. Markham is never called "George" (almost no one at the Carlyle is known by his first name). He is taciturn, but with a twinkle, a frustrated songwriter who as a young man moved into the Madison Hotel to be near Jule Styne, desperate to interest him in his work. He failed and after a while went to work at the Carlyle as the front-office manager. It is Markham you speak to when you've been robbed, you need a vault or the 1812 suite, or you have to be cut down from ropes when an S&M encounter goes sour, as happened a while ago.

Markham spans the era when the hotel was "heavy with royalty," as he says, and he has seen the transition from the old-money worries to those of the new. "The kind of problem we used to have is that you would never know who exactly



Vera Shaker, a 40-year employee, taking a room-service order.



A favorite of First Ladies, the three-bedroom Suite 1812 has housed Jacqueline Kennedy and Nancy Reagan.

anyone was, they would all be so quiet, and then you would find out that the person owned most of northern Connecticut." The aging heiresses would come to Markham and weep when the pressure of estate taxes forced them into an untenable position—selling their private island off Massachusetts or their six-bedroom aerie at the Carlyle. In the late sixties, King Peter, of Yugoslavia, was in residence: "He had a coterie of followers who lived in Chicago, convinced that someday he would assume the throne." Only there was a problem—King Peter was loath to pay his bills. "Every so often we would receive money from the Chicago group," Markham says. But after a while, even the coterie got the message: Peter would never attain the throne. The money stopped. The Carlyle had to dispossess, "but in the nicest way," says Markham. "There was really no excuse for it. He could have made a fine living doing endorsements for Rolls-Royce."

If he was aware that royals could be deadbeats, he was still astonished recently when an English peer checked in and demanded that he be given "a consideration"—that is, a hefty discount—on his chintz-and-Piranesi suite. The peer called Markham frequently, telling him that it would be in his interest to afford him a discount and that he was a director of the Savoy Group, in London, which meant as a fellow hotelier he should not have to pay full fee. Finally, Markham gave in. The next week it was announced that the man's daughter was engaged to the Prince of Wales, and Markham sighed when he told his staff how Earl Spencer had behaved. "I'll go to my grave knowing I gave a discount to the father-in-law of the king," he said.

Dictators have their financial eccentricities as well. Mrs. Ferdinand Marcos, once a regular, ran up huge bills. The Carlyle never questioned the source of the money—it was always cash and very old bills, usually in $10 and $20 denominations. Once, Mrs. Marcos's attaché brought several tens of thousands of dollars' worth of vintage American currency to the Carlyle cashier in an oversize shopping bag.

MARKHAM'S STAFF IS ENORMOUS they outnumber the guests—ar no one is hired at the hotel unle he or she appreciates the gues values, their desire for privacy all times. Part of this skill is bei able to turn a blind eye, a ve blind eye, to the peccadilloes the rich, realizing that they believe they can behave any w they want, a sense of entitlement that can cause stran behavior in the halls of the Carlyle.

So when the Carlyle phone system went on the fritz, no o even questioned Lord Weidenfeld's presence in the elevat in his navy robe. He was simply on the way to the kitchen search of his breakfast tray. Lord Weidenfeld is an easy gue and a hotel favorite, his only request being for two mattress to make a very soft bed. Without meaning to be, Warr Beatty is probably the most taxing guest, short of a head state, simply because of the *frisson* created when he comes town. Mr. Hector explains: "The phones start weeks befor when a columnist writes that he's on his way in. All the me sages seem the same, 'Sue,' 'Call Judy,' 'Vicki.' Then, once he in, women will come to the desk. One woman delivered a gla of brandy and a telephone book with only one number in it hers." Another time a woman called and instructed t kitchen to make up a batch of that liver shake from *Heav Can Wait* and deliver it to his room. It did.

For many years, the hotel gave berth to one princess name Doria, who had, as George Markham says, "a cleanline addiction" that was played out with the hotel's towels. T Carlyle's morning towel delivery is fifteen per guest and repeated in the afternoon. Fifteen towels would more th satisfy the average bather, but not Princess Doria. S demanded 60 towels twice a day. She would cover each an every square inch of the bathroom floor, the tub, the sink, an the toilet. "When she would leave," Markham says, "s would take the towels with her, bringing them back

Photographs by Oberto Gi

IRLS AND MESSAGES BESIEGE WARREN BEATTY WHEN HE STAYS.

bsequent visits." Princess Doria now makes her home at the erre. Cleanliness has also bothered Walter Matthau's wife, rol. "I have my own fetishes," she says. "I take two or three ge bottles of Fracas with me to the Carlyle and wipe down e toilets and the tubs and the sinks. I know it's crazy, but lways do."

IN A GREAT HOTEL IN A CITY, CLEANLINESS BECOMES an entirely separate class of luxury. The ability to keep rooms absolutely fastidious in the midst of the filthy environment requires an enormous staff, usually the prerogative of European hotels. At the Connaught, says Mark Hampton, "you can still actually see the porters massaging oils into the balusters." One of Peter Sharp's many phobias is out cleanliness, too. The Carlyle maids dust the tops of ch door with actual rags—"never a feather duster," says ampton—before each guest appears. "If you could see us ying out the new black-and-gray pavements in front of the tel entrances," Hampton says. "Peter and I were there, and were four other people, just to make sure we had the seams solutely straight." That discipline slipped a bit when the tchen was cited for roaches in 1981. A furor erupted at the tel, and the man responsible lost his job.

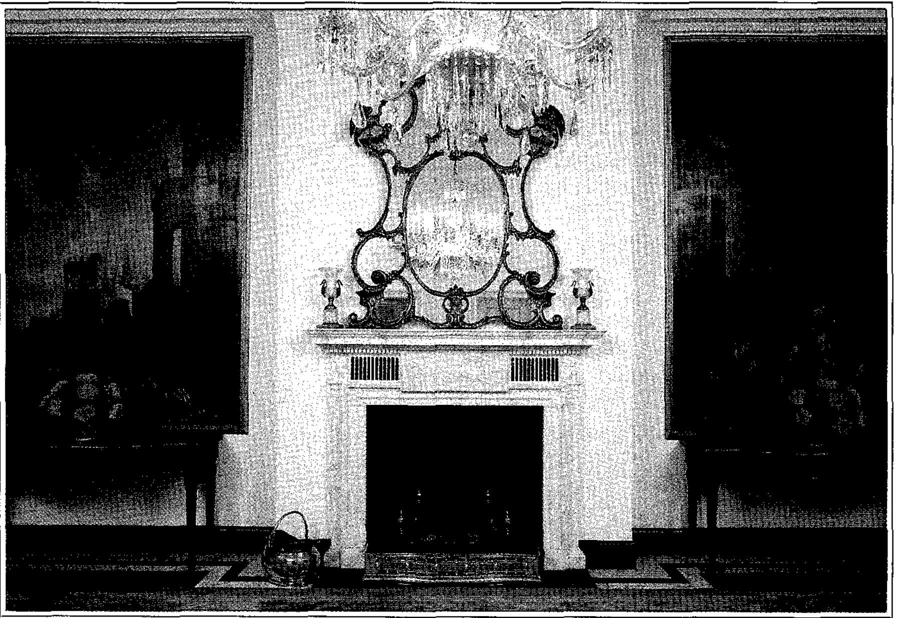
So when the secret slobs take up residence at the hotel, the aff goes into a swivet. Even with Elizabeth Taylor. All rough the run of *The Little Foxes,* there she was in Suite 01, memorizing each and every maid's name so she would able to say, "Come in, Maria." That was very nice, but soon ough the word began to travel through the hotel about the chid plant she kept on the floor, without a dish under it. For onths the orchid got watered, and although the maids ed to keep the protective dish under the plant, it would evitably disappear. The housekeepers grew accustomed to eing dog droppings, cigarette butts, and overturned naillish bottles in 3101, but they could not t over the way Elizabeth Taylor was owing the orchid pot to rot the Carlyle rpet. "When she left, we picked up the ant, and the carpet came right up with " says one of the staff. The bill for placement was $14,000 and was paid omptly.

Domestic turbulence can often lead heartache for the housekeeping staff. hen Nick Nolte was staying at the tel, he was undergoing a *crise de eur.* He checked out, and the maids scovered that a bottle of Burgundy had en hurled across the room. The walls re ruined, and so was a coffee table. ormally we wouldn't have charged m," Markham says, except that the om had just been "rehabbed," and the habber was Mark Hampton; the repair the wall alone cost $5,000. A note of ology accompanied Nolte's check.

In fact, the Carlyle is not so docnaire about dunning guests for miseds. "If a client is one of our regulars, may let it slide," says Markham, and that goes for the pilferage too. "You can't imagine what gets stolen here," says Robert Moore. "We used to keep Meissen roses in vases in the hallways, but they were gone immediately. And we would actually see some of our male guests wearing them in their lapels, walking through the lobby." Everything is stolen, and in defense, the terrycloth robes that hang in each bathroom are now marked "If you wish to take this special Carlyle robe with you, the price is $75.00"; should a robe disappear, that amount is added to the tab. Four thousand ashtrays—unpriced—vanish from the rooms each year. "Once, somebody even swiped a five-by-seven rug. We still don't know how that happened," Moore says. So he is careful: Those Piranesis and Audubons are sizable. "We try to get pictures that cannot fit into a Val-pak," says Moore. The hotel is putting stereo cassette players in each room, and "we're terrified they're all going to go."

IN NEW YORK HOTEL LIFE, THE CARLYLE IS NAMED "the little house." It is the domicile hoteliers aspire to. You graduate from the Waldorf, which is nicknamed "the big house," or you come up from "the Plazoo." The Carlyle is the only luxury hotel besides the Sherry Netherland that is not part of a group or a chain, and in the lingua franca of hotel talk, the staff's devotion to Peter Sharp is always evident. "We never pull a Mary and Joseph; Mr. Sharp doesn't like it," a front-desk man will say. "Pulling a Mary and Joseph" means turning away a guest, overbooking, which is the norm of chain-hotel life. At the Carlyle, the lip curls at the mention of New York's other luxury hotels—the Ritz-Carlton, where "every room is the same, and they have packages"; the Pierre, with "its Hong Kong thick-pile rug and mass-produced chandeliers"; and the Plaza, with its "swarms of Japanese tourists."

The standards are always apparent, visible on any ordinary



The sometimes chilly hearth in the Carlyle lobby, opposite the elevators.

THE STAFF LOVES THE CHINA–100 PIECES VANISH A MONT

day. Although the hotel is small, the Carlyle services are 24-hour, as if it were the Plazoo; even at 3 A.M. there will be a chef wearing a *toque blanche* standing around in the basement kitchen, on the off chance that somebody might order eggs Benedict. Miss Vera, however, doesn't appear till 5 A.M., a full hour after she's gotten on the subway in Jackson Heights, as she has every morning since Germany occupied France.

Her routine is always the same: Miss Vera Shaker, who *is* room service, a mysterious, petite woman, either English or French, maybe a German refugee, takes her place in the tiny office that is part of the kitchen. Miss Vera, whose hair has never been seen out of a matching orange net, speaks three languages; she is so devoted to her routine that a few years ago when she came into a bit of money, she immediately consigned it to her brother so it would not upset her Jackson Heights-to-East 76th Street life.

Miss Vera remembers Nehru installing his own curry cook in the Carlyle kitchens, and Mrs. Gandhi's small children driving her crazy with their requests for Rice Krispies, that Ralph Richardson had to have Ry-Krisp with every meal and Lady Bird Johnson arrowroot biscuits, Steve McQueen cinnamon twist pastries from the G&M bakery, across the street. When Jacqueline Kennedy would call up for the presiden fillet of sole, "I would run into the kitchen to make sure it w not overcooked." And over the years, Miss Vera has be thanked: chocolates from Bess Truman, autographed boc from Anne Baxter and Eddie Rickenbacker, the signed phot of J.F.K., all of them sitting in her apartment in Queens. the memo on Carlyle letterhead displayed prominently on t kitchen bulletin board is certainly not aimed at her:

> To: The Staff
> Subject: Mike Nichols
> It is imperative that you pay special attention to Mr. Nichols and that his order is always on time. Your cooperation will be appreciated.

The missive, ominous with implication, is directed at t waiters. Mike Nichols, they say, has been annoyed this f because sometimes, as one explains, "he has to wait minutes for us to get up there," and maybe he does becau once the waiters do arrive their reward is bleak. He's knov to be a poor tipper, even worse than Warren Beatty. Althou the Carlyle waiters and bellmen are well used to the pinch old money, they can't help but notice the difference wh

THE THREE SISTERS

ELOISE MAY HAVE HAD THE run of her hotel, but the same cannot be said for Marilise, Suzanne, and Nicole Huyot, whose father, Robert, was president of the Carlyle for sixteen years. "We had to be very quiet," says Suzanne Huyot Matthau, "or the bellboys would tell on us, and we had to have our white gloves on. Those were the rules: no talking in the elevator, and gloves on in the hotel at all times."

So all through the fifties, in 5-H and 5-J, the Huyot twins, Suzanne and Marilise, and their younger sister, Nicky, had drawers of white cotton gloves. Growing up in the Carlyle meant, among other things, presenting a bouquet to, say, the wife of Pierre Mendès-France, the French prime minister, and spying on Fidel Castro when he came to have dinner with Khrushchev, Nehru, and the leaders of the Eastern bloc. "We were so afraid one of them was going to get shot that we stayed in our room and said Rosaries for an hour," says Marilise. Margaret Truman was a dinner guest of the family's, and Senator John F. Kennedy a fixture in the elevator. "We knew he was important, because he always had a suntan and cologne, and his wife always looked so manicured, like the way they tried to teach us to be at school," says Nicky.

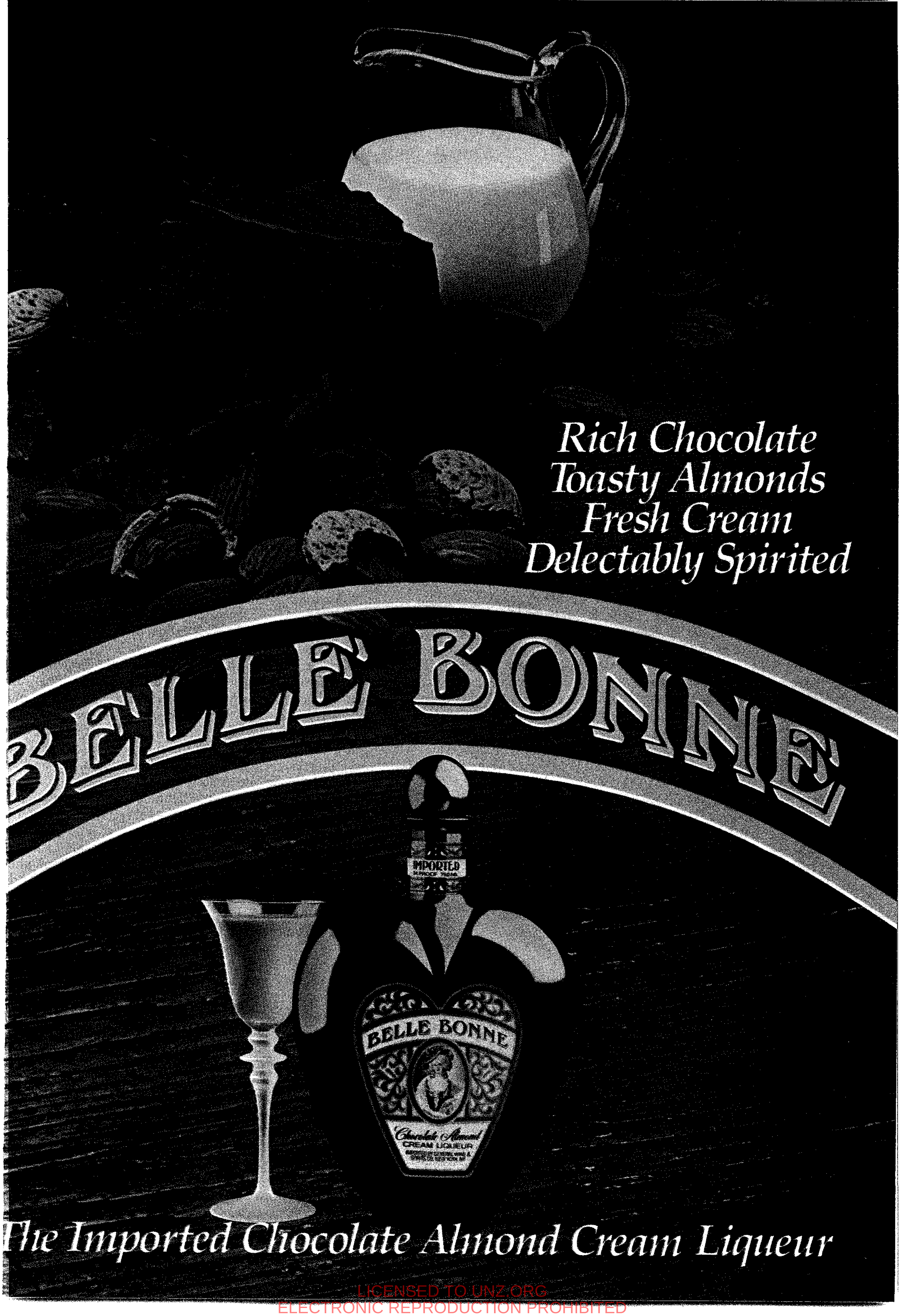
During the day, the girls' world was bordered by the Convent of the Sacred Heart to the north, Central Park to the west, and the Carlyle. For years, they had no idea that New York had a West Side. Nor did they know that most mothers cooked dinner for their children. "Our meals were ordered fron room service a week in advance," Nicky says.

Former hotel brats Nicky, Marilise, Suzanne, children of the onetime president.

There were a few compensation: Fun for the sisters was "racing up th 35 flights of steps in the tower wit Rosa, our nanny, holding the stop watch." Their birthday parties wer held in the Victorian Suite—now th Trianon Suite—and the kids woul roller-skate on the carpet. And ther were pranks: spitballs in the mailbox letting the lobsters out of their cages i the Carlyle kitchens, stealing mara schino cherries off the room-servic trays, and so annoying the chef that h would scream, "Get those girls out o here!"

Now Marilise, a fashion consultan lives on the West Side and is married t men's-wear designer Alan Flusser when she takes tea at the Carlyle, sh breast-feeds her newborn daughter i the dining room. Suzanne, an actres and a Buddhist chanter, is married t Walter Matthau's son David. One nigh of the Matthaus' honeymoon was spen at the Carlyle. Nicky lives in San Fran cisco, where she is a vice-president o Gambit Hosiery. "My father used t tell us we were going to be ruined fo life because the laundresses ironed ou underwear," Nicky says. "He wa right." **—M.B**

Photograph by James Hamilt



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A CRISIS: THE COUNT'S DAUGHTER CAN'T GO THROUGH A BUFFE

Willie Nelson checks in. Inevitably, his tips are lavish—often matching the amount of the check.

IT IS VERY EARLY IN THE MORNING, JUST PAST 6 A.M., but everyone is assembled in the kitchen, and not just because Nancy Reagan spent the night in 1812. The *garde-mangers* are sculpting melons, and a room-service table is set rather festively with a Villeroy & Boch poppy-strewn pattern called Amapola, a pink tablecloth, and napkins folded into double fans. The china was borrowed from the Café Carlyle, and this elaborate presentation was set, waiting for Mrs. Reagan, in case she decided she might want a little whole-wheat toast. The kitchen staff love the Amapola china, so much that 2,400 pieces have been stolen since Peter Sharp ordered it for the café two years ago. Once, a yellow Carlyle laundry bag filled with shards was discovered in a subway station. "I figure my whole staff must have a set for six by now," Sharp says.

But Nancy Reagan misses the Amapola, dashing across the lobby, skittering into the rainy morning by 5:25, so thin as to be almost translucent, joining the khaki brigade of raincoat wearers waiting for the Secret Service code to crackle into the earpieces, "We're moving!" At 5:22 she headed for the No. 3 car, the least noisy elevator, and instantly the operator's spotless white gloves were on the controls to bring her down. In seconds, Mrs. Reagan, veteran of so many five o'clock mornings, would smile a little too brightly at her press secretary and joke, "You are Sheila, aren't you?" and then vanish into another limousine in the dawn while downstairs the Amapola would be sent back to the café.

And then, the telephones: "Good morning. Room service. How are you, Mr. Groobey?" Miss Vera's computer flashes "Groobey, Room 3101" as the telephone rings with the first order of the day. Then more lights, and the computer signals "Command Post 316," and Mrs. Reagan's protectors are calling down for seven Danish, seven coffees "right away." By 6:45 A.M., Herbert Allen is wondering about his standard order of mixed berries, and Miss Vera is solicitous: "The strawberries don't look very good, Mr. Allen," and they settle on raspberries and his iced tea and juice "as soon as possible," with the other order, for his roommate in the tower, Ann Reinking, to be delivered "precisely at 8:15 A.M."

While the room-service phones light with the urgent requests of the tower moguls, the dining room has filled. Smith Bagley, the former Carter man, wanders through in search of a table for four. The Carlyle, like the Regency, is a morning power haunt, and the conversations that float above the buffet are dense with power initials—S.D.R.'s, I.M.F., Ginnie Mae. Upstairs in 1812, as Mrs. Reagan talks drugs on TV with David Hartman, the suite is readied for her return. There seems little need: Not a chocolate truffle has been touched, not an apple wrenched from its cellophane.

Suite 1812's living room is vast, the double-height windows face east, there is a grand piano, a Chinese screen, lots of pink and brown. In the thirties, 1812 had seven bedrooms, and the rent was $600 a month. Now it has one huge bedroom, with two adjoining. Next to Mrs. Reagan's bed is the evidence of her visit: a large beige shopping bag filled with boxes; a hand-painted turquoise basket, like the ones in the window at Gazebo, overflowing with clothes; and tiny white leather bedroom slides. The coffee table is stacked with magazin all very neat. Only *Women's Wear* appears out of place. B it's not neat enough for the Carlyle man. The cellophane the basket displeases him. "Help me with this," he comman the Secret Service, and while Mrs. Reagan chats away morning TV, her fruit is rearranged.

Ten minutes later, at 8:55 A.M., Peter Sharp is in the lob in his Burberry, looking very twitchy, as if he intended to somewhere else. Not a suitcase is visible for the owner to ca furious eyes at, since the day before he snapped, "Get these suitcases out of here. I don't give a f---! Nancy Reag is coming in, and I don't want a mess." And just as Pet Sharp disappears into the dining room, getting lost in t recesses of the Mica Ertegun–and–Chessy Rayner–design walls, Ann Reinking flits out of the No. 2 elevator, t menagerie from 3407 firmly leashed in her hands. The Alle Reinkings have a large black mutt named Broadway, found the same street, and a miniature poodle, Chris, that nips alo at Broadway's feet. Broadway is special at the Carlyle, mascot really, and his owner is touchy about his privacy. don't want any pictures of Broadway ever taken," Herbe Allen has told the staff.

This morning, Ann Reinking is in rehearsal for her on woman Carnegie Hall show, preoccupied. Her greeting to t bellman, Michael O'Connell, is quick, and she hands over t beasts. O'Connell, with 34 years' service, is as much a Carly fixture as Miss Vera or Ann McGuire, the telephone operat He walks Broadway every day in Central Park, on his lun hour. It is said that Herbert Allen rewards him handsome for this, paying him by the week. As Broadway and Ch return from the park with O'Connell, they almost knock ov two powernauts coming out of the dining room. "The Tru Tower? God it's garish. I mean, I like Donald, but . . ." o is saying as he goes out to 76th Street. It is assumed that t denizens of the hotel will be on "Donald" terms with the cit titans; the anonymous comings and goings of large-hotel l are out of the question here. The front-desk man will noti the Bedford dowager's new hairstyle as he waves to the s of Robert Towbin (L.F.Rothschild,Unterberg,Towbin) whe ing his bike through the lobby on his way to school. And Mrs. Reagan rushes through the lobby for lunch with Glo Vanderbilt, the staff is concerned about the Bembergs. T Bembergs are on their way from 1611 to Sutton Place; move have shown up to take the brown slipcovered sofas and t bronze banana-leaf *objet*. But 1611 is hardly a tomb; alrea a decorator is at work outfitting the four-room spread for new owners, some Fort Worth oilcrats.

'CALL ME RUTH," RUTH TRAGER, THE VOLUBL enthusiastic head of banquets and caterin instructs everyone around her. "Why formal all the time?" It is Ruth who c chestrates every private party, weddin lunch, and meeting that takes place on t second floor of the Carlyle. "Ruth's rooms as they are known, are the best in the cit and in the face of a recalcitrant bride or a hysterical counte on the eve of a ball, Ruth remains calm. "It will be wonde ful," she'll say. "Trust me."

Ruth worked her way through the Culinary Institute America, became its sous-chef and a major part of the tea

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THE CAFE IS SHORT'S-IF HE LEFT, IT WOULD BECOME A GALLER

that earned a three-star rating from the *Times*. That led eventually to the Waldorf as its banqueting executive, and then to the Carlyle. "I died and went to heaven when I got together with Peter Sharp," she says. Since she arrived, the banquet area has been expanded, and the gross volume has increased by several hundred thousand dollars a year. "I care," she says.

Only Ruth could have cared enough to take the blissfully unaffected Lady Antonia Fraser aside before lunch to tell her that the back of her dress was gaping and her safety pins showed. "I have my own dress pinned," Ruth told her. "Let me do it right." At Woody Allen's nephew's bar mitzvah Ruth asked Woody Allen's mother, "What was your son like as a child?" "He gave me nothing but heartache" was her reply.

So when Ruth's brides-to-be appear, nervous about their "Carlyle weddings," which run about $100 a head, she is there, part analyst, part expert. "I get to be one of the family," she says. Ruth says she can tell everything about a couple on first sight—who's tense, who's worried that a relative will misbehave—and she'll be reassuring: "Don't worry, we won't sing 'Hava Nagila.' We'll serve paupiettes of sole." A few days before one wedding, a bride called Ruth in tears. "He's tryi to back out!" she said. "Show him your stock portfolio," Rı advised. The marriage went off without a hitch.

But each day and each night brings new trials, and t noon Ruth's patience is being tested almost past endurar by a group of Northern Italian aristos, Coe Kerr Gall partners, and New York socialites. "I am going out of mind," she says. "I swear to you I am going to take the pip The event in question is a benefit, "Save Venice," six d hence. Although everyone connected with the evening l been instructed that the Carlyle cannot seat more than 250 dinner, the Save Venice list has grown to 362.

Ruth had plenty of annoyances before, like the time Jeroı Zipkin decided he was going to move gladioli off one of t serving tables at a dinner given by a rich Greek family nam Verides who lived at the hotel. "These are vile!" Zipkin t Ruth. "Remove them at once." "I can't move these, M Zipkin—they were a gift from someone in the family," Ru was overheard to say. The authority in her tone sent Zipk scurrying farther back into the Trianon Suite.

But now Ruth has an aristocrat, Gabriella Lorenzotti, in h

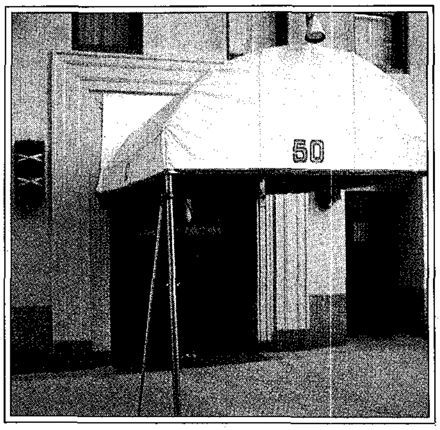
CAMELOT NORTH

THE WALDORF IS FINE, BUT there are just too many people," Senator John F. Kennedy told Robert Huyot, who ran the Carlyle at the time. The Radziwill family had suggested that their relatives move uptown. They did. As senator, candidate, and president, Kennedy camped out on East 76th Street.

The family took 34-A, a duplex that had belonged to Chester Dale, the art collector, then to a president of Macy's. French and Company filled the apartment with Louis XVI furniture. The Kennedys were the only family allowed to use the apartment, and a special switchboard was installed. Yet, for all that, the then owner, Robert Dowling, paid their rent: $50 a day. "After Kennedy was president, there would be months that would go by when nobody would use it," says George Markham, the general manager. When they did use 34-A, "Mr. Dowling would pay the bill personally, and always in cash."

Kennedy's presence was well worth the expense. Suddenly, the Carlyle was called "the New York White House," and the Bemelmans Bar filled with the press. For their part, the Kennedys seemed pleased with the hotel amenities. The tunnels, for example. For years, the hotel has been coy about their existence. In fact, they do exist, in the subbasement. The "tunnels" are a connecting passageway to the adjacent building, 50 East 77th Street, and, says Markham, "you could leave through a common basement and go out another lobby and nobody would know that you had gone."

Apparently, Kennedy would do just that. And Robert Huyot has other memories: A separate apartment was maintained by "the Secret Service—at least that's what was said, but it was really more for Kennedy's private business. It wasn't too hard to run into Kennedy's girlfriends in those years iı New York."

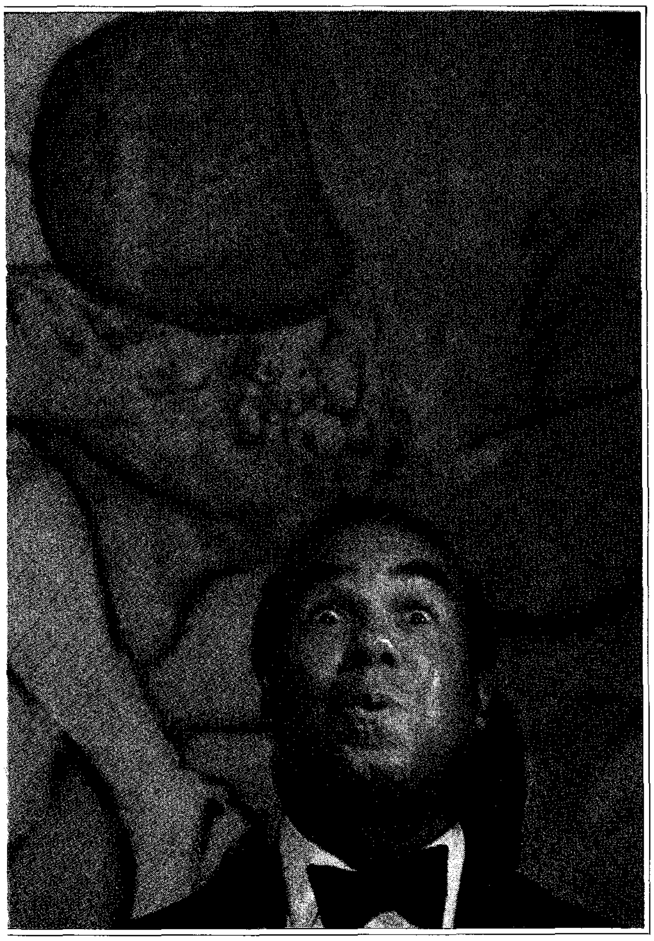


J.F.K.'s secret exit, at 50 West 77th Street, connected by a tunnel to the Carlyle.

Kennedy had been at the hote briefly before he left for Dallas in November of 1963. "I'll be back in a fev days," he told Michael O'Connell, th bellman, and then it was Friday, th twenty-second, and a report came ove the radio in the hotel's Liberty Musi Shop, and one of the clerks ran out an screamed that the president had beeı shot. Many more hours passed befor George Markham, then the front-offic man, realized that the Kennedys ha not been billed for the room servic and other expenses of their stay. "W didn't know what to do," Markhan says. "We didn't want to appear tasteless, so I quickly drew up a bill and predated it several days and put it in th mail." A check arrived on the day afte the funeral. "It was macabre,' Markham says.

A few months later Mrs. Kenned returned to the Carlyle, secluding herself in 1812. On the day she moved t Fifth Avenue, she asked the hotel t show her son 34-A. Henry Ford late bought it, and then Milton Petrie, an a year or so ago, Jacqueline Onassi went back to 34-A, on a social call Mrs. Petrie's taste runs to chinoiserie "It looks very different from when w lived here," Mrs. Onassis said. **—M.B**

Photograph by Donal Holw



The star of the supper club for the upper folk—Bobby Short and the Café Carlyle were obviously fated to be mated.

ffice, the chairwoman of Save Venice, all elegant angles and ery nervous. "*Rooz,*" she says, "I do not know what to do. I m having to take tranquilizers for my sleep," and Ruth is elling her that the only thing that she can do to seat everyone s make four buffets or six buffets and hope for the best. "But Guy de Rothschild is coming, and he must be seated," ignora Lorenzotti's voice trembles, "and we have the daughter of the count of Paris! How can she be expected to go hrough a buffet?"

Six days later, she does. And somehow 100 other enetophiles are crammed into the Carlyle. A rack of minks ollapses about 9 P.M. Ruth Trager doesn't see that, though. he is one floor above, in her office, finally assured that the arty is a smash. Ruth is telling Bobby Short all about it. As sual, he has wandered in before his first show in the café to rop off his bag, a white canvas tote containing a change of hirts, throat spray, and, like some leftover talisman from his hildhood, a phosphorescent yo-yo.

THIS NIGHT, RUTH TRAGER AND BOBBY Short have a lot to chat about. The evening before, Ruth orchestrated an entirely different gala, Bobby Short's own dinner dance in honor of his bass player, Beverly Peer. That party, with its mix of jazz musicians and sequined moths, was pretty terrific, too. But Bobby Short s upset. "Well, it was wonderful," he says, "until the waiters pstairs threw the lights on. It couldn't have been later than A.M. I didn't like it. It was like the Carlyle was throwing s out."

It is unusual to hear Bobby Short sound less than festive, nd in the quiet of the deserted hotel offices, his accents are ot those of the Brook Club, as they usually are. Instead, he s angry, his guard down, and he sounds more like a man who as suffered radio announcers' introducing him as "the harming little pickaninny," as they did when he was a kid touring on the road. Some years ago, Short wrote a memoir of his early days, *Black and White Baby,* in which he was remarkably candid. He described his manager's yelling at him from the wings as he sat at the piano in his white tie. "Sell it, sell it, sell it! Smile, smile, smile!" the manager would scream. Bobby Short took his advice, and brilliantly, selling and smiling—the sad gallantry of the performer's life, as well as his tireless activities in behalf of liberal causes, camouflaged by the veil of perpetual social esprit.

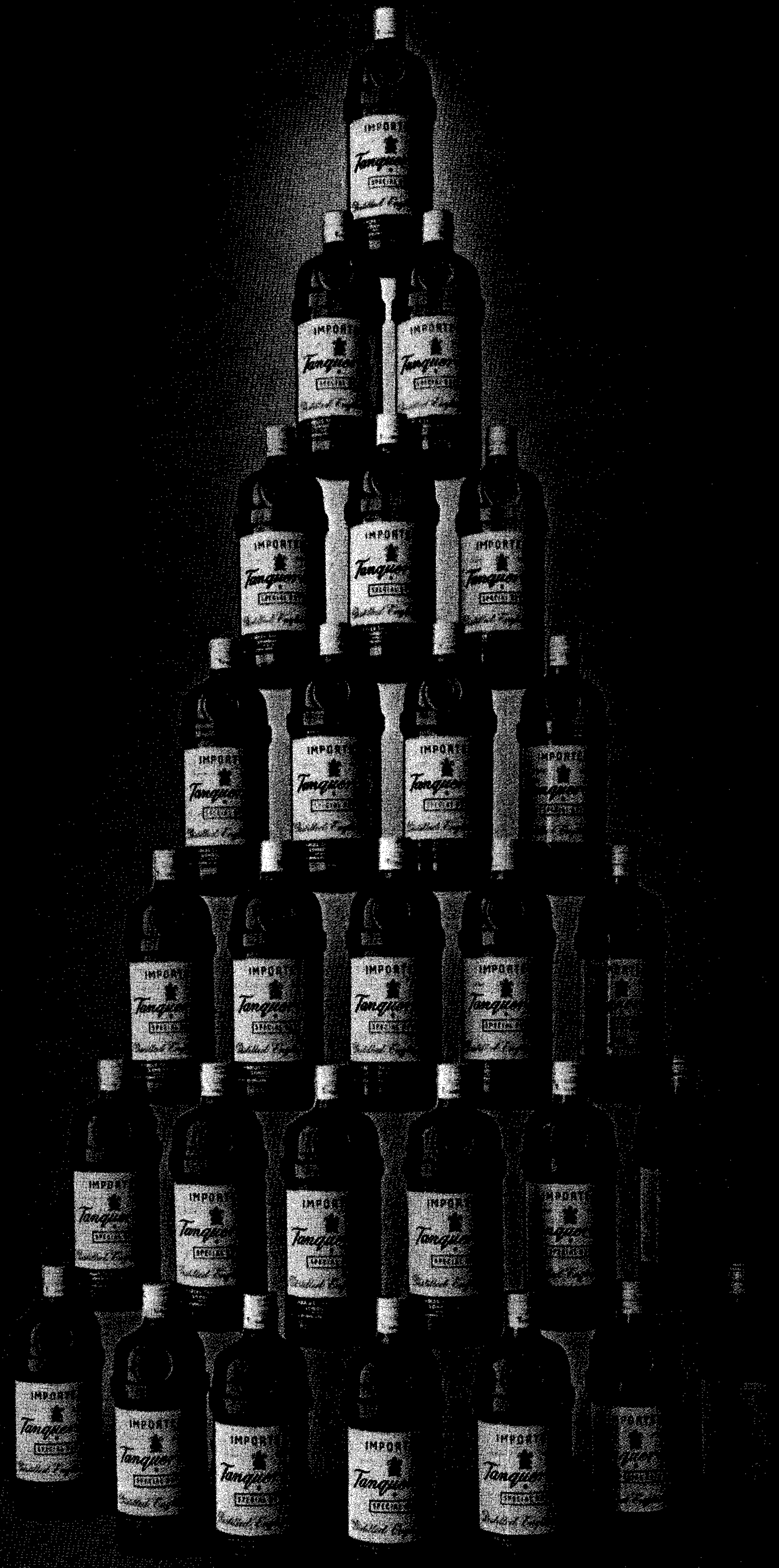
In a way, the Café Carlyle has made him, as he has made it, the marriage created by Ahmet Ertegun, who suggested to his closest friend, Peter Sharp, that he give a two-week tryout to this gifted cabaret singer, known best for his stints at the Blue Angel. That was fifteen years ago. In his first summer, the air-conditioning broke down, the sound system went on the blink, but he did not let that stop him. His professionalism had been honed by the five shows a day he used to give at the Apollo.

Short was a marvel in the room. He knew exactly the society he was aiming for—not "the old ladies, the Old Guard of the neighborhood," but "the new kind of Carlyle person," as he says, a person who was "discreet and elegant, but not too elegant." That first summer, he says, "we had a high old time." It was, for Short, "the room I had been waiting for." (The café, which opened in the fifties, had been waiting for someone, too. It never really caught on—in fact, nearly didn't open on time. The French artist Vertès fell ill before completing the murals, and Robert Huyot, the Carlyle's president, finished them himself.) Immediately, he was signed to eight months a year, and with his return, "each time the room became more and more soigné." It simply became Bobby's arena, and the boy who had grown up in Danville, Illinois, conforming "in every degree to the image of the white Anglo-Saxon Protestant," was able to project that image to 10021. His success became so overwhelming that *The New Yorker* profiled him, his record albums became cult hits, and the café and Bobby Short were merged with a splurge.

"If he ever moved, Peter Sharp would turn the space into a gallery," a Carlyle executive says. "That's how profitable he is." An evening for two with just a few drinks tops $70—the cover is that high. And so at the hotel they put up with the yearly screaming battles over Bobby Short's new contract demands, and George Markham walks around shaking, under siege, until, finally, they come to terms. The staff is used to the ballet now, and everyone knows the moment Bobby Short is satisfied there he'll be, merry as ever, greeting one and all with "*Mon cher, comment ça va?*"

The parlance, as Bobby Short would say, is all part of the creation, as much connected to his persona as his yo-yo and the nightly drop-off of his bag. So are the upstairs banter and the complaints and the hot tea with honey that Short drinks before he leaves the Osborne each evening, closing the door to his apartment, which has a large wooden sculpture of an African bearer in the foyer. The barefoot African, dressed in English-colonial khakis, has followed Bobby Short around the world. He first spotted it in a London shop when he couldn't afford it. Six years later, a dealer offered it to him in New York. "It is my most sacred possession," Short said some months ago. And it is that regal fellow, the immense totem spanning two cultures, that is the last thing Bobby Short sees each night as he leaves for the Carlyle. ▬

hotograph by James Hamilton



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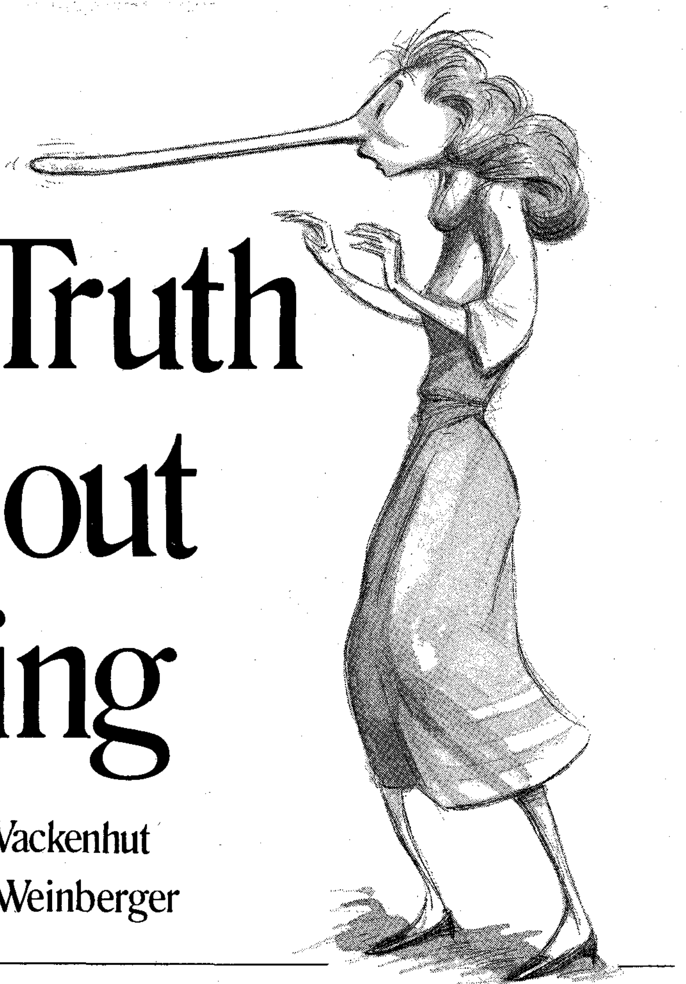


The Truth About Lying

By Joyce Wackenhut
and Arthur Weinberger

Everybody does it, usually to protect relationships.

TO TELL THE TRUTH, EVERYbody lies. The only real questions are when and to whom. You disagree? Imagine some routine situations: A friend just gotten a haircut. You don't like nd would prefer not to say anything, your friend, who has been pirouet- g around, finally asks your opinion. you tell the truth? Or suppose some- e breaks a date you have been looking ward to. Do you rant and rave, or do apply some emotional makeup and tend you don't mind? And what do tell your mother when she calls to how you are just as your fever hits degrees? Should you worry her? en young George Washington, once d put his little hatchet down, must e broken form at least once for his ther—say, by telling her the apple pie s terrific when in fact the crust was a soggy.

Thousands of years of religious, mor- and philosophical teachings have not nvinced people that honesty is always best policy. Neither has humanistic chology, sixties-era encounter ups, or the "tell it like it is" spirit of Me Decade.

n *Lying: Moral Choice in Public and vate Life*, a 1978 book that became an mediate classic, Sissela Bok argued t even "white" lies are generally "unnecessary if not downright undesirable." But despite logic and exhortations, lying persists—at a rate that seems remarkable. A recent study in the Midwest found that in a series of spontaneous conversations an average of two-thirds of the talk involved some form of information manipulation: stretching, denying, withholding, slanting, or distorting the truth. What's more, these conversations were not between strangers or casual acquaintances, but between close friends, lovers, and family members.

How can this be? We decided to find out.

For an action that is so commonplace, lying has been a surprisingly rare subject of empirical research. Part of the problem is in methodology—it's hard to get people to tell the truth about their lies. We chose to rely on the anonymity of the unsigned questionnaire. We asked New Yorkers and others to recall and describe lies they had told to people they feel close to. The questionnaire also asked respondents why the lie was told and what effect it had had on the relationship. Of the more than 100 people who got questionnaires, 74 responded. We got back descriptions of 163 lies of all shapes and sizes, told under all sorts of circumstances.

The survey was far from definitive, but among the lies we collected there were some patterns. Our research showed that almost every lie told in a close personal relationship falls into one of five specific categories. And though these categories are in some cases quite different, all serve more or less the same purpose: to protect the existing relationship.

These are the categories we found:

WRONGDOING LIES

THE MOST COMMON LIE SEEKS to hide some disapproved-of activity. The "wrongdoing lie," as we call it, best exemplifies what a lie is all about. Almost a third of the lies we collected fell into this category. What sort of misbehavior do people find embarrassing or improper enough to lie about? The most common ingredient is sex. Here are some typical examples from our survey:

I lied to my wife about my relations with other women.

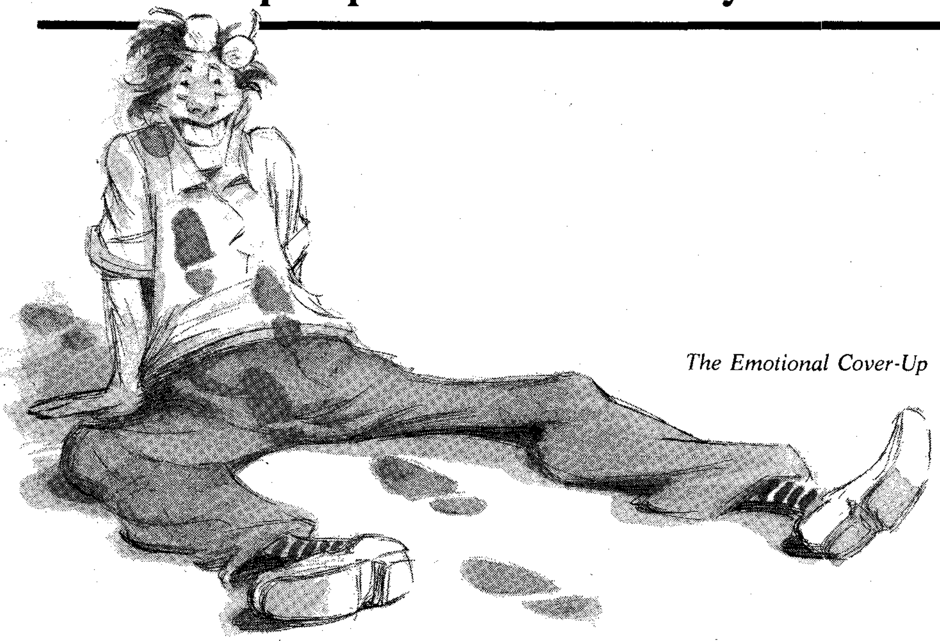
I was unfaithful to a lover and never told her.

I did not tell my husband how involved I had been with one particular man before we were married.

Our findings indicate that this type of

trated by Peter de Sève.

"…Most people in the survey came around to the sam



The Emotional Cover-Up

lie is as likely to be told to one's family and friends as to one's mate or lover. One example is the lie told between women friends when one feels she has betrayed the other. The response from a 28-year-old radiation therapist is typical:

> One night I was giving a guitar lesson to my best friend's boyfriend; he was very cute and charming, and that's no excuse, but we slept together. I left his apartment in the middle of the night (feeling very guilty). The next day she asked me how the lesson went . . . and I said fine but I had to leave early to meet one of my present boyfriends.

Mothers, the natural guardians of our sexual and social mores, are also likely targets for lies about sex:

> I did not tell my mother the truth about a very personal activity . . . because it would have hurt her to know I was not a virgin anymore.

> I met someone I cared enough about to sleep with. As a result of this, we set a date. . . . To avoid a confrontation (with my mother), I lied. I told her I was going to dinner and a movie.

Besides sex, a host of other, rather predictable forms of misbehavior came up. In some cases the lie was told because the liar was embarrassed; in others, the liar was hiding the activity from someone who would disapprove. Some examples:

> There were several times during one love relationship I had in which I lied, saying that I had not smoked marijuana when I had.

> Told my wife I was going to a meeting when in fact went barhopping with co-workers.

> When I received my transcript, I told my boyfriend that I passed all the classes when I didn't . . . and told him I misplaced the transcript.

FALSE EXCUSES

PEOPLE LIE NOT ONLY ABOUT the things they have done but also about the things they want to avoid doing. In all sorts of awkward situations they concoct the "false excuse" to get off the hook. Here is a typical example from a college student:

> I was supposed to go to a friend's for the weekend, but had a lot of work to do and was very tired. So I called my friend up and told her I couldn't come, because we were having weekend friends of the family over and my mother wanted me home.

Though we did not encounter any "Not tonight, honey, I have a headache" excuses, we got several like the one told by a 40-year-old man to his woman friend—he "was busy on Saturday night," even though he wasn't. Women handle the situation in a similar way:

> I was supposed to spend the evening with the man I was involved with. I had been working all day and really didn't feel like driving downtown. My car has been in the shop, so I told him it wasn't ready, so I couldn't make it.

Our survey also uncovered some people who enlisted the help of others because they lacked the nerve to carry it off by themselves. One young woman said,

> My father and sister were there, and my girlfriend called and I told my sister to tell her I was sleeping. I was really watching TV, but I knew if she knew I was up she would come down (she lives in the same building), and I really didn't feel like seeing her. I really like her, but I sometimes feel imposed upon when she comes down *every day*, and I don't know how to tell her not to.

EMOTIONAL COVER-UPS

A NUMBER OF PEOPLE REPOR lying because they did want others to know how t really felt—how hurt, di pointed, or angry they w This kind of lie provides an "emotic cover-up." Sometimes these lies serv shields to keep strong feelings fı erupting. Consider the predicament 35-year-old psychologist when he covered that the woman he was da was lying to him:

> Just as I was about to go to the Ca bean with this woman I was dating, I covered that she had been seeing her boyfriend on the sly, something she repeatedly denied. I didn't want to caı the trip we had been eagerly planning weeks. The next time she called, she as me how I was and I told her I was Meanwhile, I was in a rage.

Similar feelings were expressed b woman in her thirties when she s denly found herself disappointed in l

> I was hesitant to go to bed with this att tive but somewhat eccentric man, but cided to anyway since I was feeling rejec by another man. Almost as soon as started making love he stopped and saic couldn't continue. He said it was no faul mine but he could only make love to thin women. (I myself am considered th I pretended not to mind, but the truth that I felt absolutely awful.

One young man's response captu the essence of this kind of lie:

> The type of lie I tend to tell the mos telling someone that I am not angry at tl when I really am. I back off, joke abou and say everything's fine when actually irked at them.

Wrongdoing lies, false excuses, lies that hide the liar's true feelings pear, at least on the surface, to be prir rily self-serving to the liar. The next categories, however, illustrate kinds lies that seem to benefit primarily person being lied to.

THE EGO-BOOSTING LIE

THE MORE COMMON DEC tion of this type we h called the "ego-boosting li This is the "little white l everyone tells from time time to flatter or reassure someone el There are almost as many of these lies there are occasions to tell them. A typical examples:

> I told a good friend her new hairstyle look great when I thought just the opposite.

asic point—that a lie is sometimes preferable to the truth...”

ce, I told my wife that I liked her mackerel cakes (the first time she served them) en they were really just okay.

mother buys a lot of her clothes in the ft shop, and sometimes I'll tell her she ks good in them when in reality I ı't think she does.

Sometimes, ego-boosting lies are told bolster the other's confidence in mat- s of greater significance:

d husband he was a great lover.

ld my husband I was real confident in ı and our relationship.

ld my neighbor that I thought she would real well in college.... However, I do e some doubts about how well she l do.

THE ALTRUISTIC LIE

THE EGO-BOOSTing lie tries to raise someone's spirits. The "altruistic lie" tries keep spirits from plumting. We were interested discover that mothers are ecially likely to be told s type of lie. It's almost as here were an unwritten le that mothers are to be ıred the trials and tribulans of their children's es:

ıen calling my mother, ich I do each day, I have en to withholding the th—just telling the hap- or everyday things of the y—without going into eper personal disappointnts of life.

daughter was picked up by police. When I had to tell mother about it, I did not her the seriousness of the ırge and made it appear less n it was.

ıenever I talk to my mother I say I'm ng well, regardless. For example, two eks ago I injured my back and was laid up two days, and didn't mention it to her. I t said I was doing fine.

THE WRONGDOING LIE, THE false excuse, the emotional cover-up, the ego booster, and the altruistic lie—what do these categories suggest? first glance, they appear as part of a ntinuum. At one extreme is the ongdoing lie, which seems to benefit ly the liar; at the other extreme is the ruistic lie, which benefits the person lied to. Between these extremes are lies that seem to benefit both the teller and the receiver.

But a closer look at the responses reveals that all the lies, no matter where they are on the continuum, seem designed to protect and preserve a relationship. They act to maintain the status quo, the emotional balance, the psychological equilibrium between the liar and the person lied to.

Several people in our survey described this function explicitly. One young woman recalled lying to her friend when the friend sought her opinion about moving in with a certain man. Had she told the truth, the young woman explained, "we probably would not be speaking—[my friend] wouldn't like me, or, rather, would probably hate me and would continue living like she is anyway."

Even the most selfish of lies—say, a denial of some blatant misbehavior—can serve to protect a relationship, since it can shield the person being lied to from unpleasant emotions, like anger, disgust, frustration, or hurt. And even relatively selfless lies—such as a false compliment—also spare the liar the discomfort and guilt of having insulted or hurt someone.

The Ego Booster

Reflecting on the lies they had told, and with all of the benefits of hindsight, the majority of our respondents came around to this same basic point—that a lie is sometimes preferable to the truth, or is at least the lesser of two evils.

No one who answered our questionnaire admitted telling the kind of lie designed specifically to hurt someone—such as when A falsely tells B that C is a cheat. Despite the anonymity of our questionnaire, it is possible that people were unwilling or unable to admit this kind of lie. But it is also possible that these malicious lies are rare in close relationships of the kind we were measuring. Malicious lies are told, of course, but it may be that they generally occur in business or casual relationships, where they can be used to manipulate or exploit an association, rather than protect one.

Our findings seem to mirror, in a social context, patterns of behavior that psychoanalysts believe operate within an individual. Before the turn of the century, Freud theorized that people lie to themselves as a means of protection. While Freud and other psychoanalysts—notably, his daughter Anna—have largely focused on the harm that self-deception can bring, some psychologists have emphasized that a certain amount of self-deception is necessary for emotional health. As Abraham Maslow put it, "we tend to be afraid of any knowledge that could cause us to despise ourselves or to make us feel inferior, weak, worthless, evil, shameful. We protect ourselves and our ideal image of ourselves by repression and similar defenses, which are essentially techniques by which we avoid becoming conscious of unpleasant or dangerous truths."

Similarly, the people who answered our questionnaire saw lying to others as a way of preserving social harmony. Relationships are based on mutual needs, such as approval and support, love and respect. Full truth has the potential—at least in the short term—for cutting off these vital emotional supplies, and instead of taking this chance, people verbally redecorate their lives when the occasion calls for it.

Many authorities maintain that in the long run deception of this sort rarely enhances a relationship. "Truth, although initially painful, can help make a better adjustment and adaptation to the situation," says Dr. Leslie Faerstein, clinic director of the Family Service Institute, a mental-health clinic in Brooklyn. "Living in a fantasy, although it may seem superficially pleasant, only serves to erode any real relationship, and one is left, often, by oneself."

Clearly, the exhortations to truth have had an effect: Most people are troubled by lying. But lying allows people to make a compromise between their own needs and those of others. Our survey indicates that people don't regard lies as simply black or white but see them instead in an ambiguous color—something more like gray. ▬

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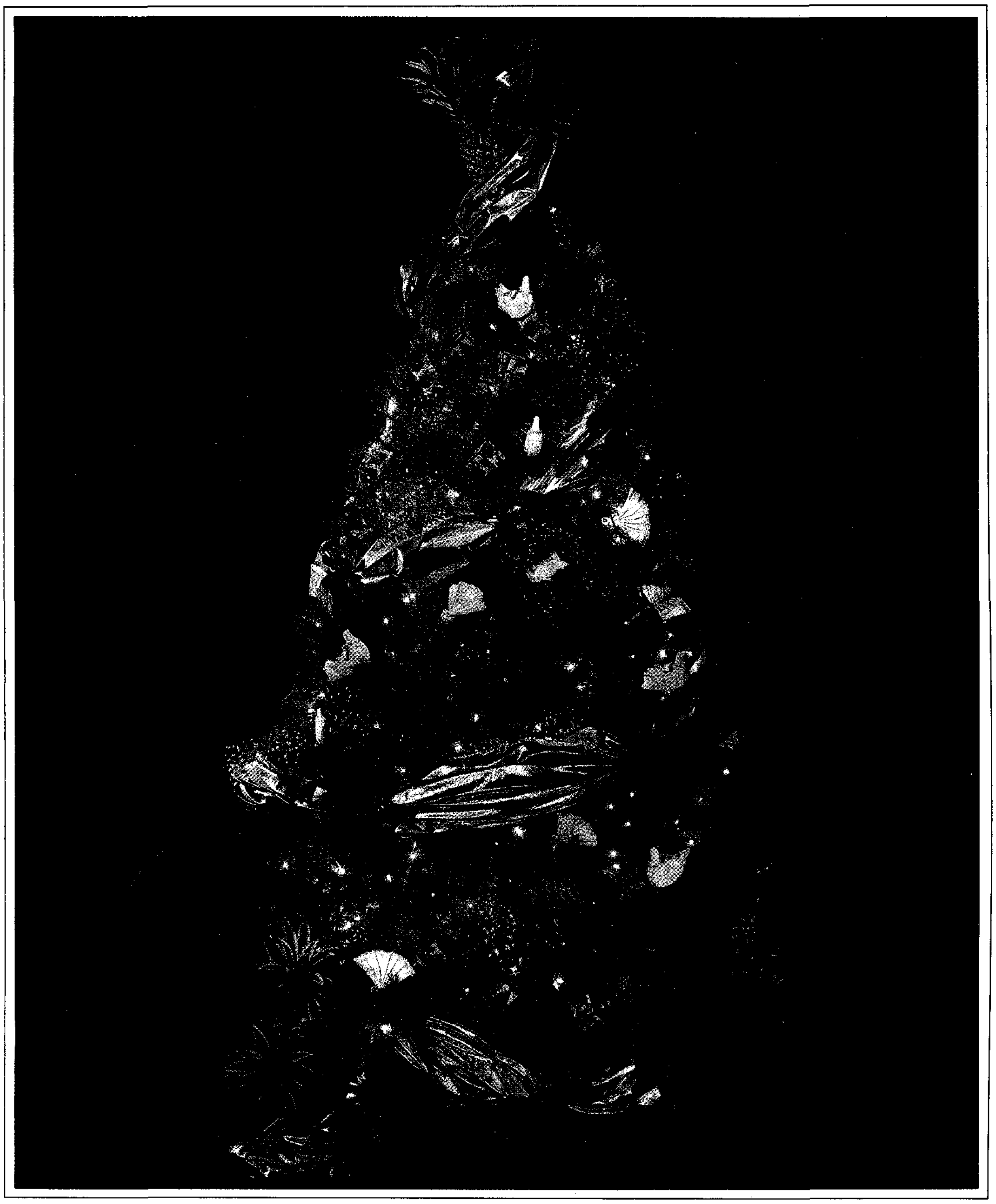
TREES

‘VICTORIAN SPLENDOR’

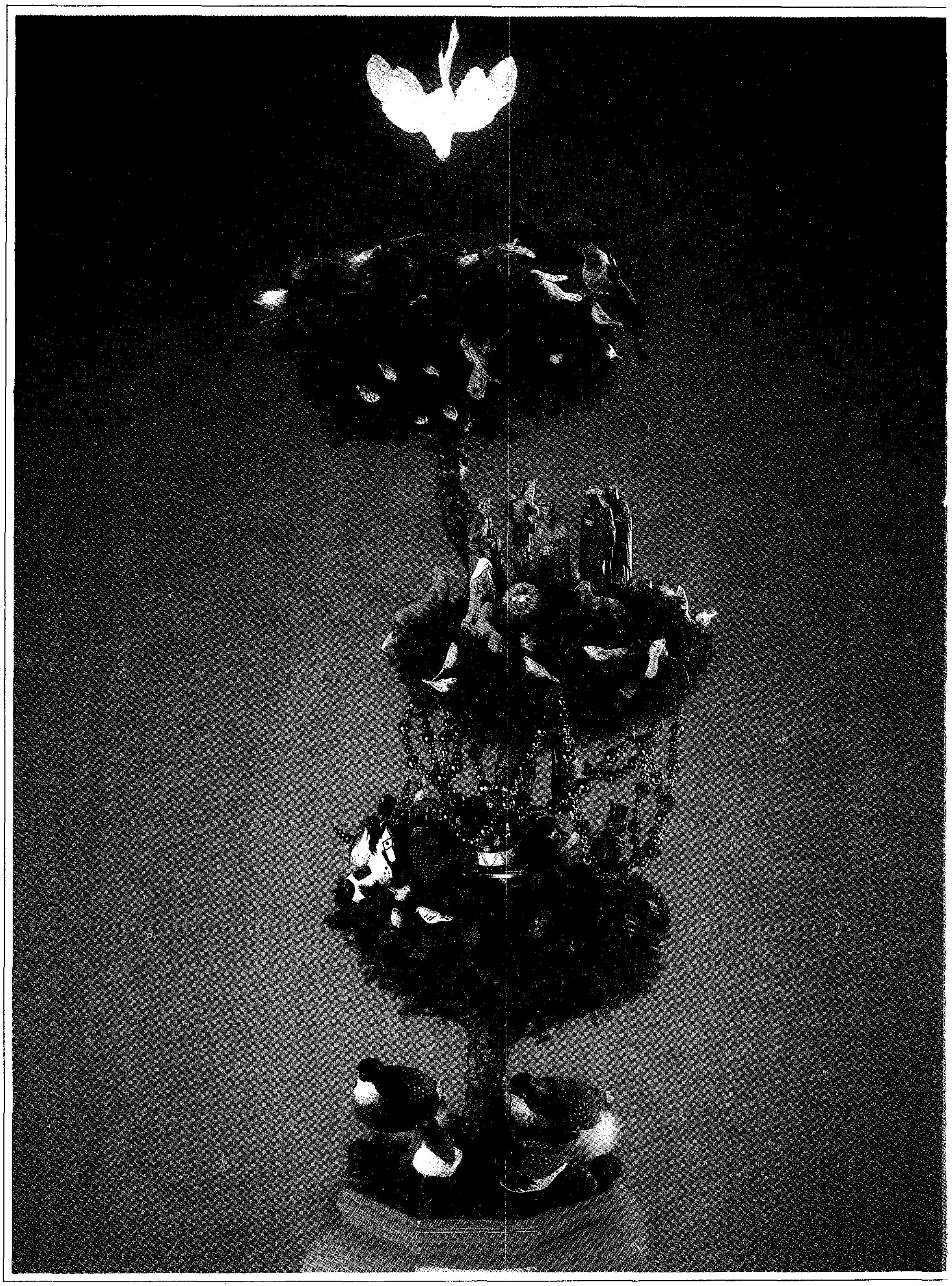


Everyone knows how to decorate a Christmas tree, but not everyone’s tree has the special style of the ones—done by or for five New Yorkers—on these pages. This Scotch pine, swathed in lamé and sprigged with heather, was designed by Renny for Diana Vreeland. “Victorian is perfect for her,” he says. “It’s so strong and bold.”

All decorations and flowers available at Renny (27 East 62nd Street).

Photographed by Tohru Nakamura • Produced by Lois Mirviss

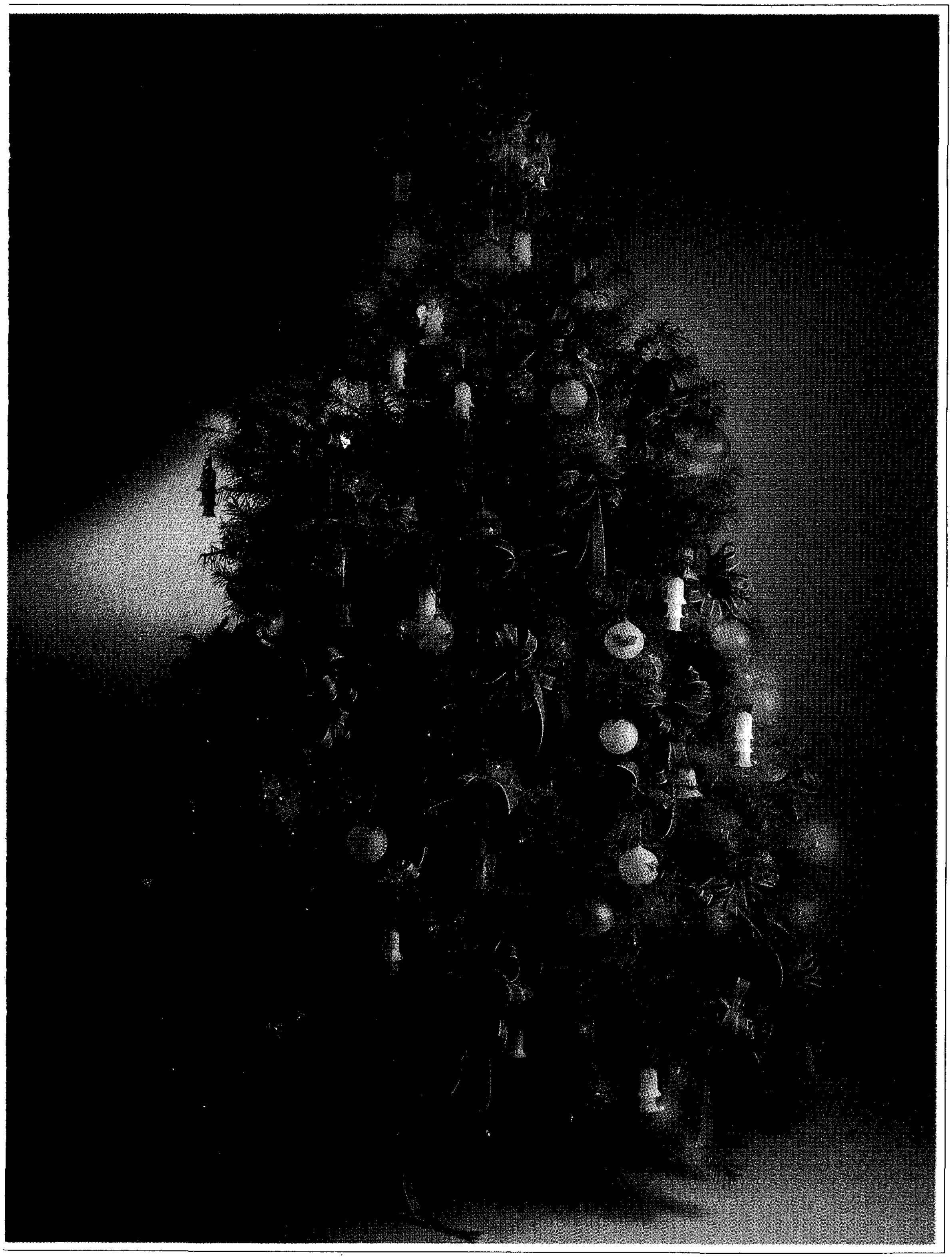
‘WORLD WITHOUT END’



For Charles Ludlam, playwright and director of the Ridiculous Theatrical Company (and star of its current production, *Galas*), Christmas means making the world new again. And so he designed this topiary San Jose juniper as a celebration on three levels—two for nativities, human and avian, and one for gift giving. The birds around the tree’s base are “hanging out, waiting for a pear tree.”

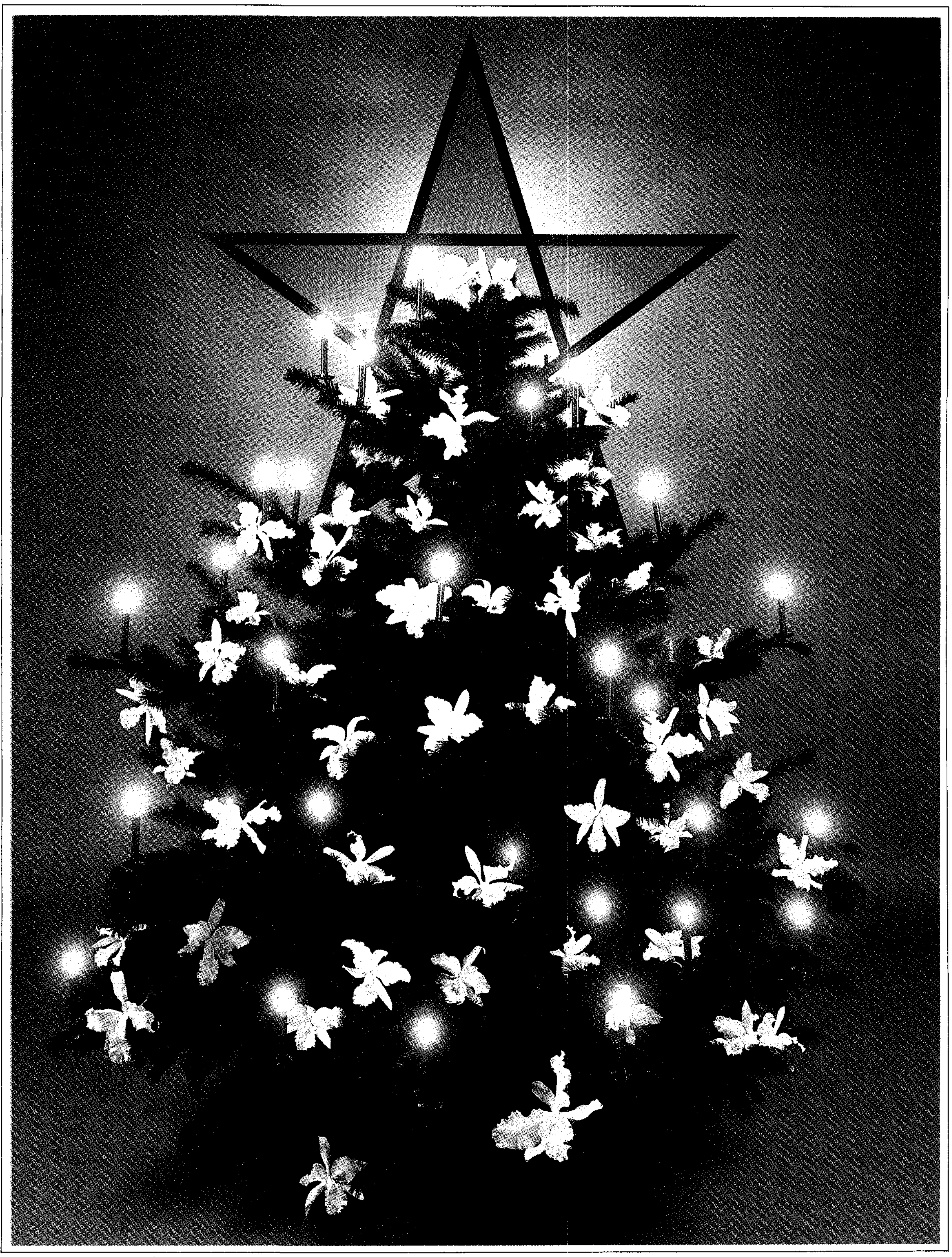
Ceramic vase availabl
Pottery World (807 Six
Avenue, at 28th). Bird’
nest lent by David Sea

‘FROSTED NOEL’



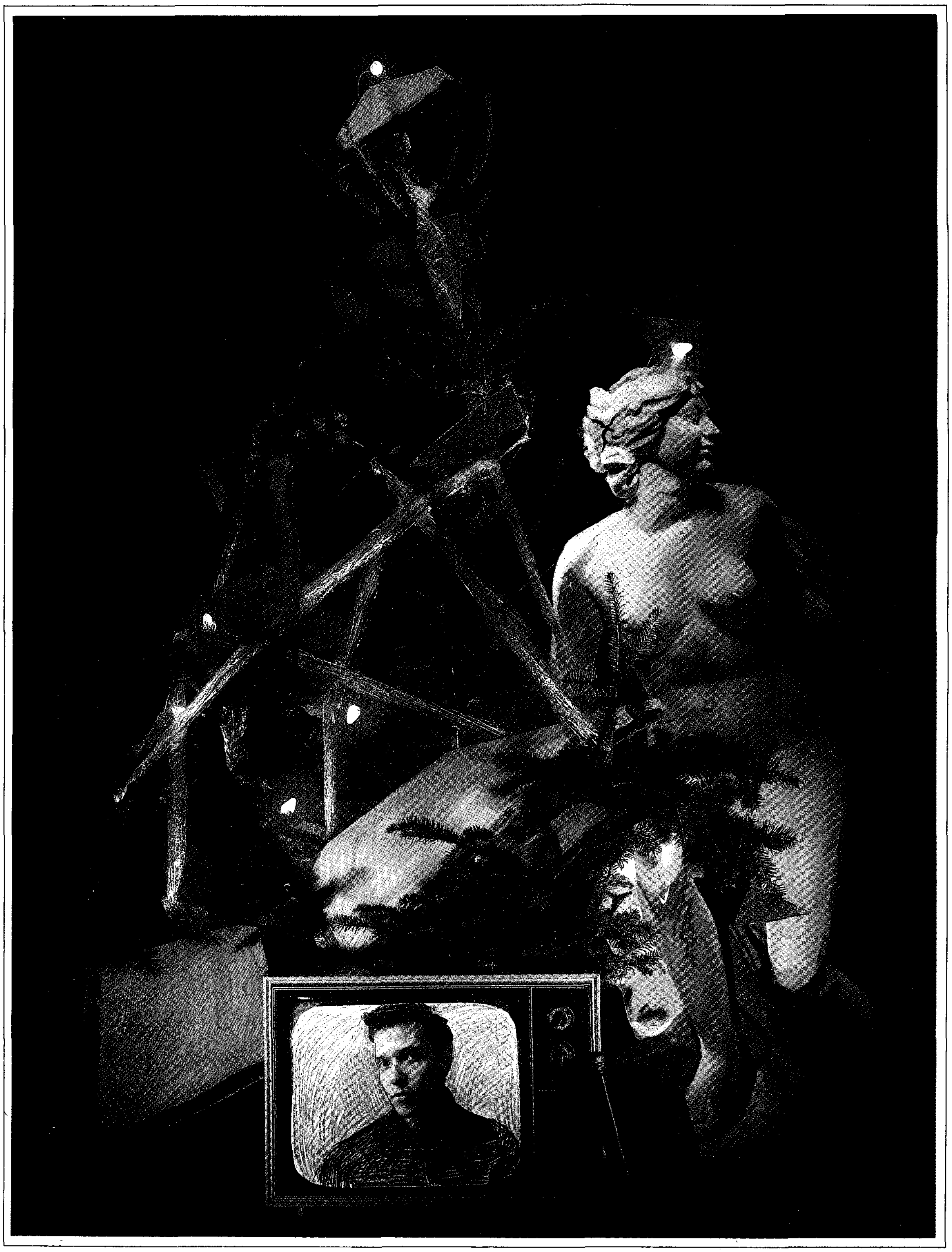
The tree is designed specifically for Charlotte Ford’s living room—it’s very soft and very feminine, in keeping with her personality,” says Anthony, the florist. Hand-blown-glass ornaments—angels, bells, French horns—hang from the boughs and nestle in bows of antique satin ribbon. “We’ve been doing her tree for three years, and we always use a Douglas fir. It’s a Christmas-card tree.”

All decorations available at Anthony (1190 Lexington Avenue, at 81st).



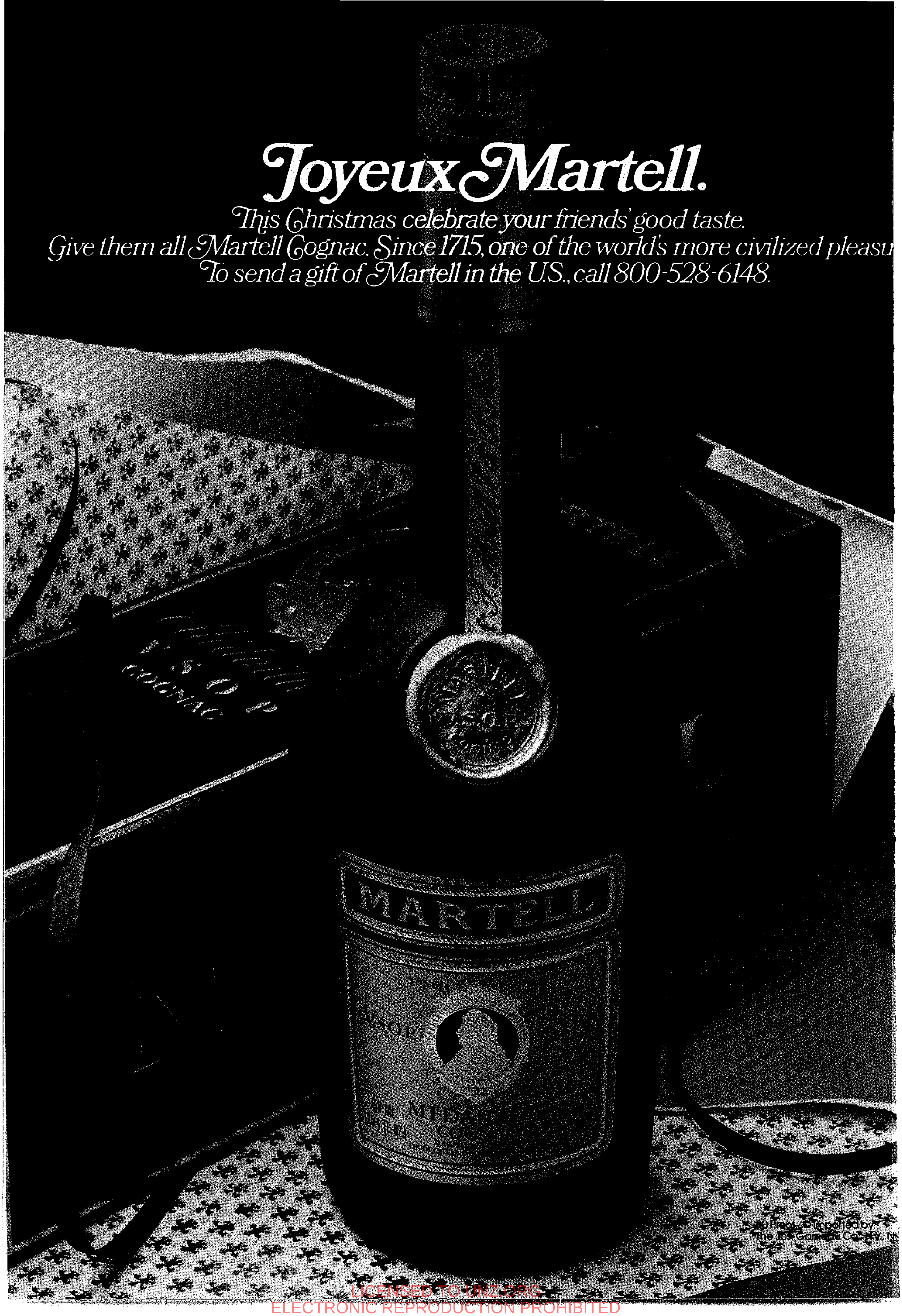
Because photographer Robert Mapplethorpe had never seen a black Christmas tree, he decided to spray-paint this Colorado spruce. Then, for the finishing touches, he added 50 white orchids and red Christmas candles. Explaining his penchant for the unexpected, Mapplethorpe says, "It's the same way with my pictures. The ones I like best are the ones I've never seen done in quite that way."

Mirror-and-wood star by Robert Mapplethorpe, from the collection of Sam Wagstaff. Orchids and coordination by Salou (452A Columbus Avenue, at 82nd). Clip-on candleholders from Shanti Bithi (3047 High Ridge Road, Stamford, Connecticut).



Artist Mark Beard painted this unsheared Nova Scotia balsam red and blue, wrapped it in iridescent plastic, and decorated it with pieces of Masonite and his sculpture *The Spirit of Christmas.* "When I was a kid," he says, "I always wondered what the spirit of Christmas might look like. This assemblage is more lighthearted than my usual work—and more tongue-in-cheek."

The Death of Venus, *by Dame Edith Sitwell, a limited edition produced and designed by Vincent Fitz Gerald with original artwork by Mark Beard, is available from Vincent Fitz Gerald & Company (11 East 78th Street).* ■



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A Child's Christmas

By Lynn Schnurnberger

Holiday Trips, Fun, Adventures

If yule logs, eggnogs, tree trimming, gift giving, shopping, sloshing through the snow, and preparing Christmas dinner don't get you, nine to eighteen days (depending on where they go to school) of having the kids home all day may. Let's face it—you'll relish some of the time together to do special things, but there will be days when both you and the children will need a break from one another. Here are some of the people who will take them off your hands and some of the things the youngsters can do (where there will be adults around to supervise) without you. Several of the activities require preregistration, so call to be sure there's room for your child. And throughout the vacation you can always have the kids dial Santa—976-3636—for a charming Christmas story for them and one minute of peace and quiet for you.

GOOD COMPANIONS

Christmas sessions at the After School Workshop. To bail out working parents, director Sheila Bandman has extended the hours of this well-known after-school program beyond "after school." On December 16, December 19 through 23, and January 3, kids five through twelve can attend full-day sessions, 8:30 A.M. to 6 P.M. ($32 per day), or go part-time, 8:30 A.M. to 3:30 P.M. ($25), 8:30

Illustrated by Randall Enos.

A.M. to 12:45 P.M. ($17.50), or 1 to 5 P.M ($17.50). The After School Workshop' quarters look like any comfortable Eas Side home—except for the roller disc in the 50-foot ballroom. Kids can dance paint, take computer classes, play touc football in Central Park, build gingerbread castles (a special holiday treat), o just curl up by the fireplace with a goo book. There are five teachers for ever 30-child session. Mrs. Bandman will b happy to accommodate last-minut sign-ups if there's still room, but it's bes to call in advance. (The workshop i housed in the brownstone at 122 Eas 83rd Street; 876-4428.)

Baby Sitter's Guild. Don't tell nine-year old Jeremy that you're calling a "baby sitter," but if you want someone ready willing, and able to take him to th Bronx Zoo, race him up the 171 steps t the crown of the Statue of Liberty, si through his ninth viewing of *The Retur of the Jedi,* or just kick a soccer bal around the park, call the Baby Sitter' Guild. All of the sitters at this 43-year old agency are carefully screened (man are ex-nurses and teachers). None o them are teenagers, but if you specify th type of activity you have in mind, th guild, which serves every borough, wil send someone—usually on one day's notice—who'll be able to keep up. The rat is $4.75 an hour for one child over si months old, plus a $3 transportation fe until midnight, $5.50 thereafter. There i a 25-cents-per-hour charge for eac brother or sister and $1.25 for each non sibling. One sitter can handle up to fou children. (Call the guild between 9 A.M and 9 P.M. any day except Christmas 682-0227.)

SPORTS

Ski trips sponsored by American Youth Hostels. The ultimat "breather": crisp clear Vermont ai and a few day away from home Busloads of kids thirteen and up hea for the hills of Rochester, Vermont, fo three-, four-, five-, and six-day ski trips The price, $69 to $169, depending on th length of the trip, includes transportation up and back, lodging in the hostel' converted schoolhouse dorm, ski instruction, insurance, breakfast and dinner, and the fees of the three leaders, wh accompany groups of 45 kids. Figur about $20 a day extra for the skiing. Fo those who need to rent equipment, th hostel has worked out a terrific deal wit a shop in Brooklyn—$13 for the first day $4 for each additional day. All of th trips leave from the American Yout Hostels' SoHo office. A $25 deposit i required in advance, and the balanc must be paid before kids board th

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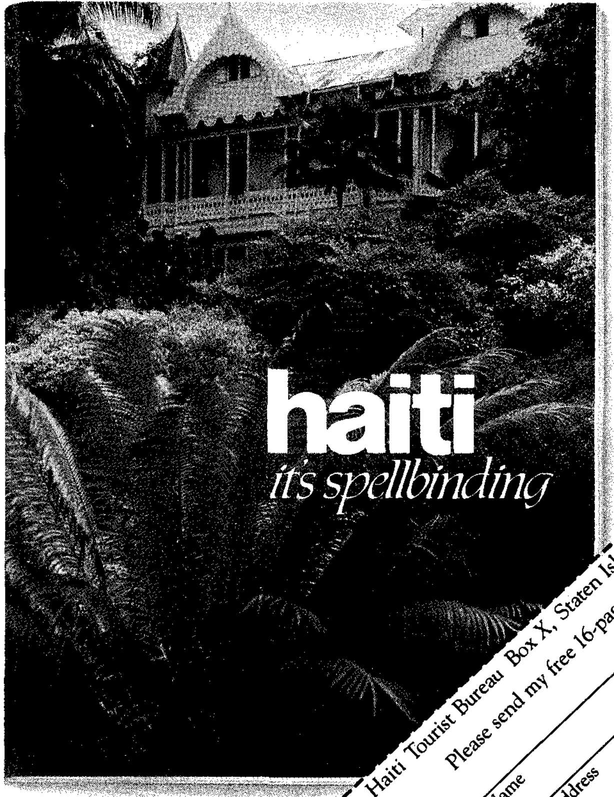

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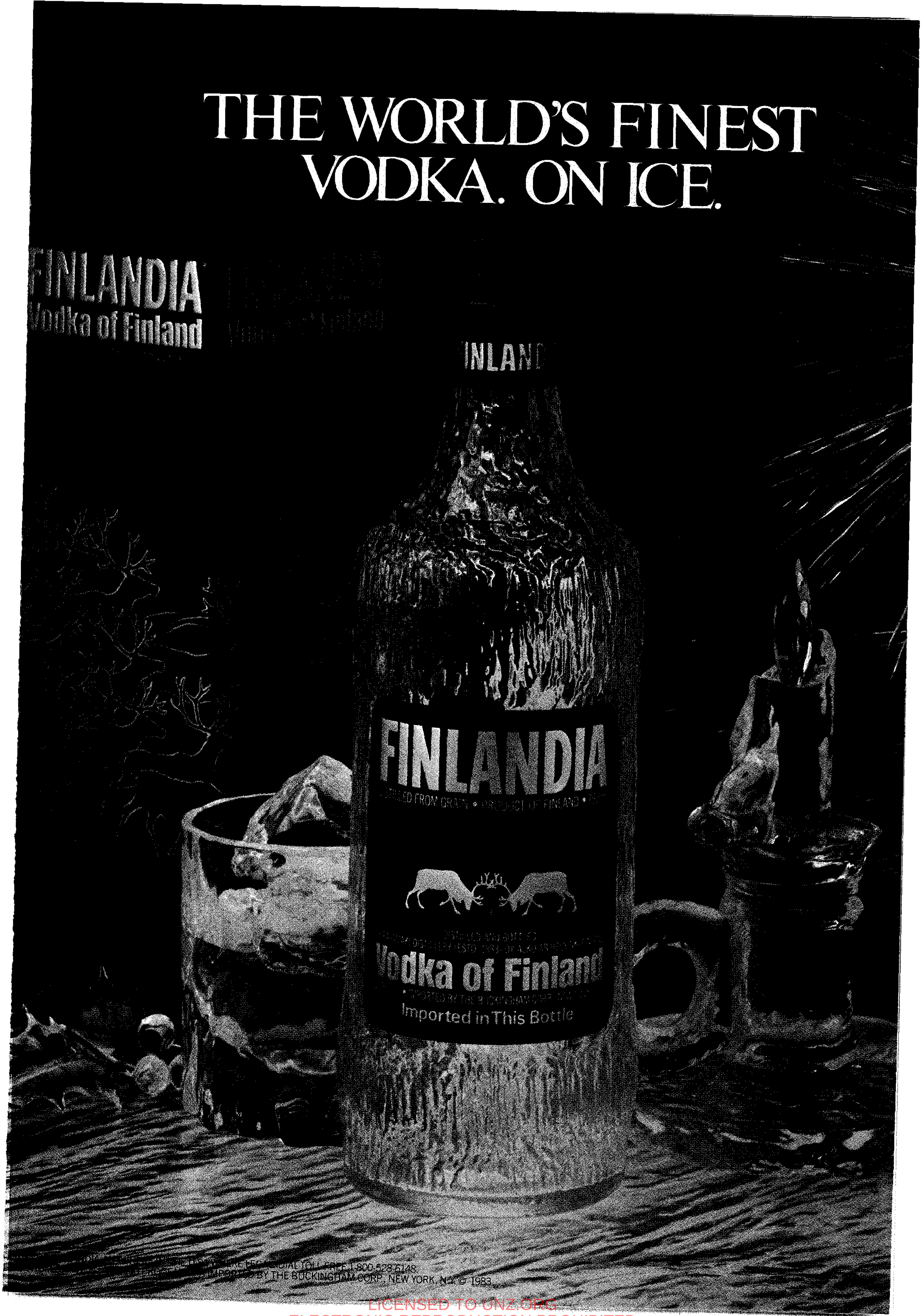
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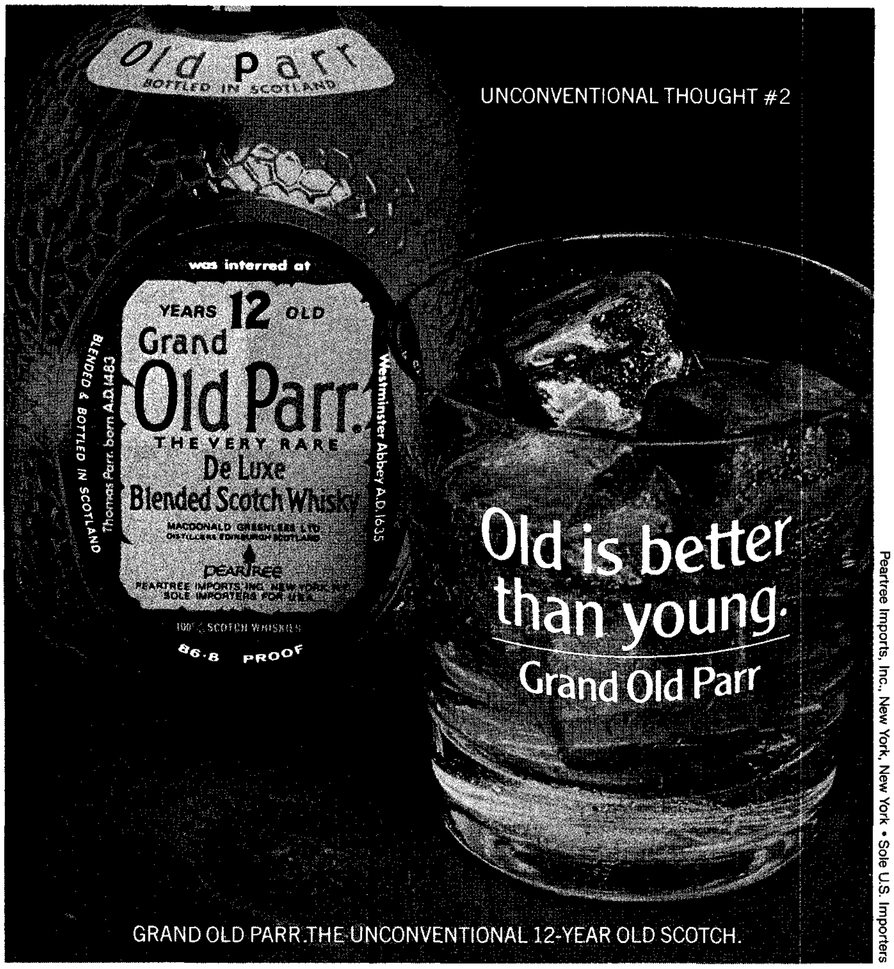
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bus. The holiday schedule: December 1 through 18, $69; December 18 throug 23, $169 (you may combine these tw trips for one continuous week of skiing December 23 through 26, $99; Decem ber 26 through 30, $133; December 3 through January 2, $99—for this tri only there will be pickup and drop-o points in New Jersey and Westchester a well as New York. (The office is at 13 Spring Street; 431-7100.)

Great skates. It's the sixth day of Christ mas vacation, it's a bone-chilling fiftee degrees outside, and the kids absolutel refuse to watch another rerun of *Miracl on 34th Street*. Therefore, check out thi minor miracle on 33rd Street. Ever weekday during Christmas vacation yo can pack the kids off to Sky Rink fo half-hour learn-to-skate classes (price at a discount $2) followed by one and half hours of skating (an additional $4 The classes at this Olympic-size rink, o the sixteenth floor, with a spectacula view of the Empire State Building, are a 12:30 and 3 P.M. Skating sessions are a 1 and 3:30 P.M. Skate rentals are $1.7 And for children who want to go aroun one more time, the cost of a doubl session of lessons and skating is onl $10. (The rink's at 450 West 33rd Stree 695-6555.)

The active life. Every day after schoo my eight-year-old neighbor, Sven, tear through the front door, drops his book takes a gulp of milk and a chocolate chip cookie, and rushes out again t meet the Champions. The daughter o another friend disappears daily to th Astros, and another youngster boast that he's a Cavalier. None of them don a leather jacket or carries a switchblade What kind of gangs are these kids running off to? Sports clubs—where baseball players, soccer kickers, basketbal dunkers, and ice skaters team up to play learn, exercise, and have fun. During th Christmas vacation the clubs accept kid five through twelve (even if they're no club regulars) and plan a full day o activities for them—often including outings to special holiday events like the Bi Apple Circus or the Christmas show a Radio City Music Hall. All of the club will pick your child up at your doorste and return him or her there. You can tr calling the day you want your youngste to take part, but—as you'd expect—it' best to register in advance.

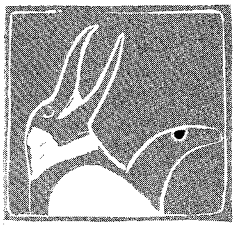
Astros. Kids who live between 60t and 120th Streets can join the Astros There are three counselors for 30 children. The cost is $20 a day (9 A.M. to P.M.) plus any entrance fees. The holida sessions are December 23 through January 2—but no sessions Christmas o New Year's Days. (Call 749-7202.)

Billdave. Billdave picks up kids from any part of Manhattan at 8:15 in the morning and returns them at 5 or 5:30 in the afternoon. Fifty to 60 children are supervised by ten counselors. The cost is $20 per day plus any entrance fees. The holiday sessions are December 17, December 19 through 24, December 26 through 31, and January 2. (Call 535-7151.)

Cavaliers. About 40 children each day are picked up from all parts of Manhattan to become Cavaliers. There's one counselor to every six kids. The cost is $24 per day plus any entrance fees. The holiday sessions are December 19 through 23 and December 27 through 30. (Call 580-1755.)

Champions. About 40 children, with one teacher to eight kids, are picked up from all parts of Manhattan so they can participate in Champions programs. The cost is $25 per day plus any entrance fees. The holiday sessions are December 19 through 23, December 27 through 30, and January 2. (Call 427-3800.)

HOLIDAY CAMPING



Mini-camp at the Y's. If you're wishing the kids would camp out somewhere besides the living room, send them to mini-camp. They'll go roller-skating, sleigh riding, swimming in an Olympic-size pool, play games, see puppet shows—everything that regular summer-campers get to do except short-sheet the beds. Mini Camp at the West Side Y (5 West 63rd Street; 787-4400) will be open December 19 through 23 and December 27 through 30, 9 A.M. to 5 P.M., for kids six to twelve. The cost is $19 a day. At the 92nd Street Y (1395 Lexington Avenue; 427-6000, ext. 179), the 9 A.M.-to-5 P.M. program is open to kids five to eleven, December 27 through 30. The cost for members is $25 a day or $85 for all four days; non-members will pay $28 a day or $100 for the four days. Both are bring-your-own-lunch, register-in-advance programs.

Winter Wildlife Adventures. In a different kind of mini-camp, at the Bronx Zoo (December 26 through 30), the youngsters will share their winter recess with penguins, puffins, and polar bears. There are over 3,500 wild animals in the zoo, and kids eight to twelve will get to meet the keepers and see educational demonstrations featuring live animals. They'll also sing animal songs, make soapstone sculpture, see films, and, weather permitting, create snow sculptures. Kids should bring a brown-bag lunch; a snack of cocoa and cookies will be served daily. The cost for this week of wildlife adventures is $95 for zoo members, $105 for non-members. Interested parents should call Ann Robinson for registration informa-

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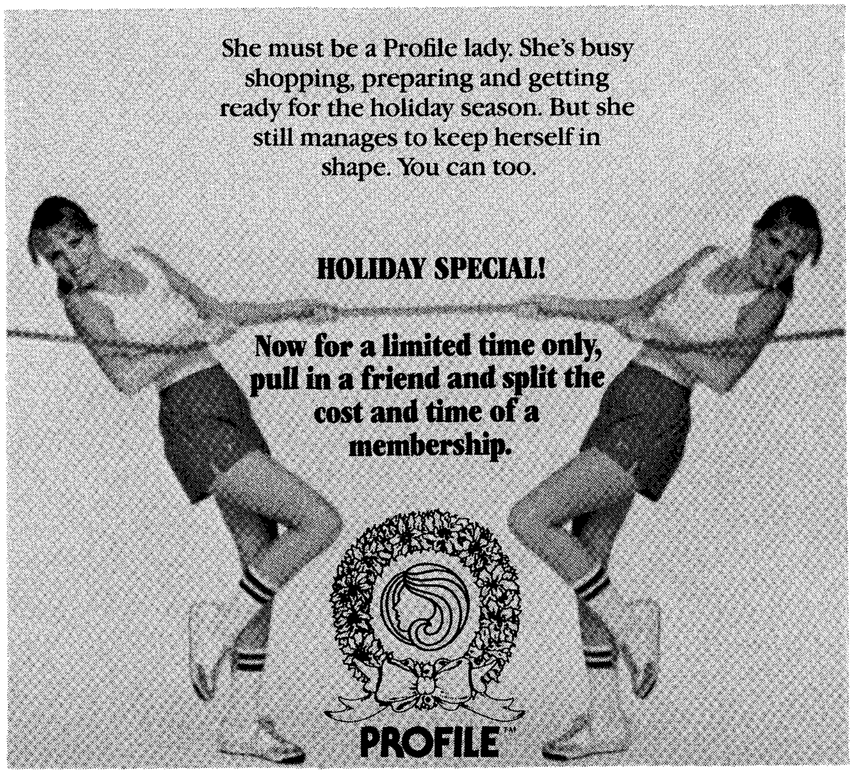

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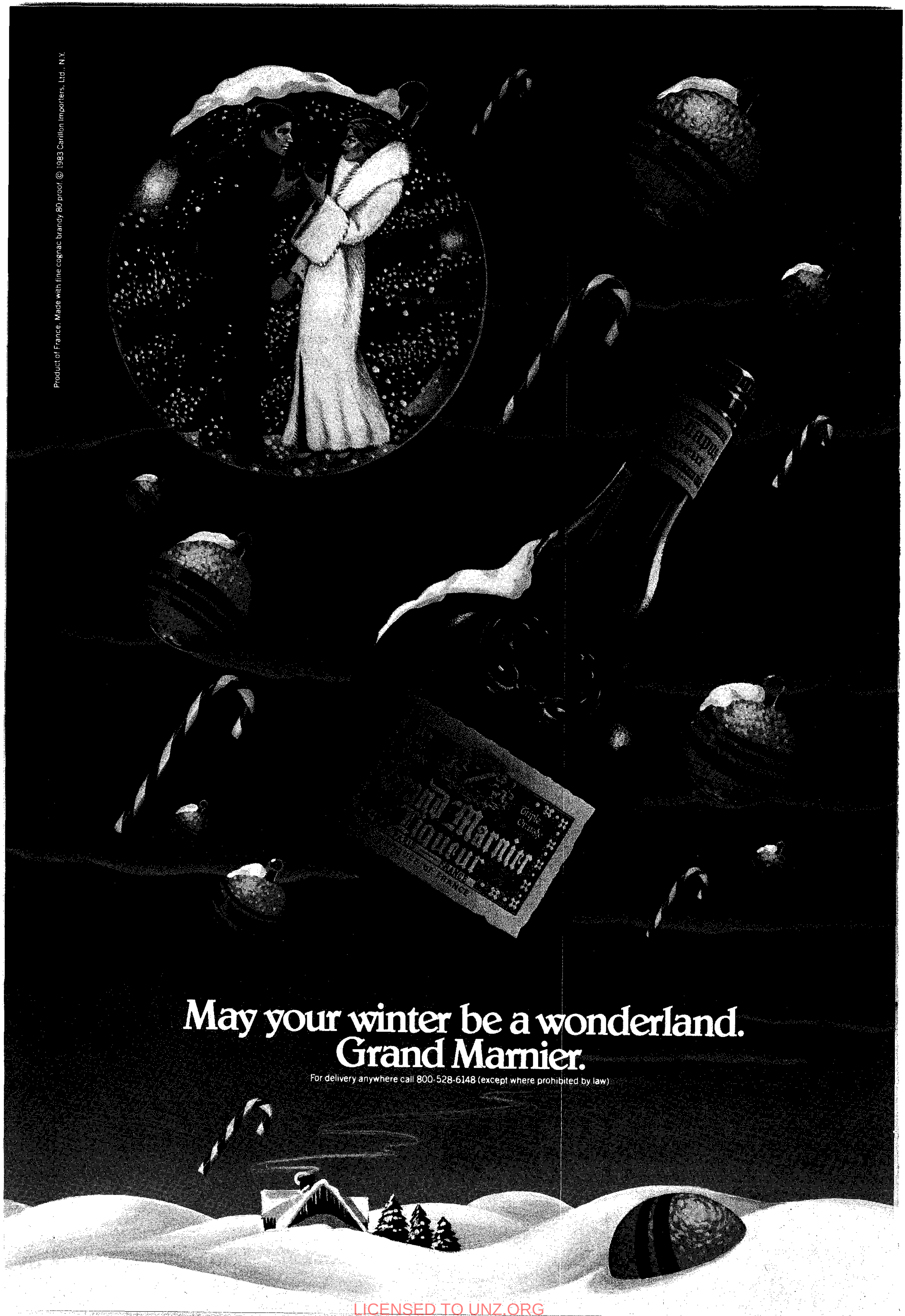
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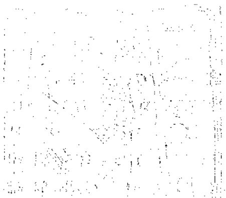
REATIVE SESSIONS /ITH PEN, PAPER, ND CLAY

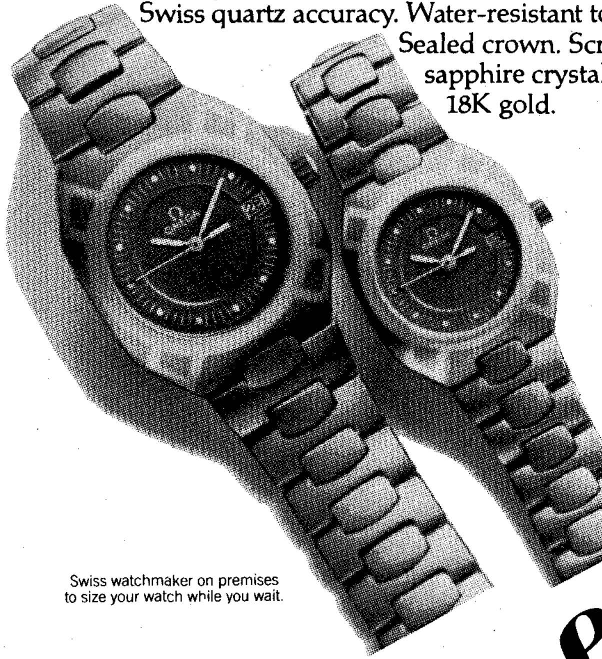


Me and my shadow. Kids eight to twelve will delight in learning to make colorful, silhouetted shadow puppets at the Puppet Folk Thetre's special holiday workshops. leven-year-old Maya O'Reilly attended ne of these classes last year and has ayed on, joining the group as a profesonal puppeteer. The four-hour workıops will be held December 19 through 3 and also December 27 through 30. here are two sessions each day—from 9 .M. to 1 P.M. and from noon to 4 P.M. uring the overlapping hour, when both roups are at the theater, kids from the ıorning session perform, giving the afernoon group a preview of what they're bout to learn. Classes are small—10 to 5 children—so register early. The cost $30. Children get to take home a small tage and the puppets they make. (The ıeater's at 53 Hudson Street; 966-7002.)

lay it as it clays. Kids five to twelve can nd out "Everything You Always Wantd to Know About Clay" at the Metroolitan Museum of Art. There will be vo sessions. At 11 A.M. and again at 2 .M. on December 28, children will tour ıe museum, looking at clay acrobats oing handsprings, laughing figures, nd ancient clay ducks. At 1:30 and 3:30 .M. they'll get hands-on experience in udio workshops as they roll up their eeves to create clay creatures all their wn. Children who take the morning our will have time to squeeze in a movie hown at 1 P.M.) before the workshop—ıey'll see sculptor Shay Rieger creating er own clay circus. Admission to the ıuseum is pay-as-you-wish. The tour nd the film are free; the materials fee or the workshop is $1.50. Registration is ot required, but you can call the Deartment of Young People's Programs, 79-5500, ext. 3932, for more details. Use the 81st Street–and–Fifth Avenue ntrance, and meet at the museum's Uris enter.)

op draw. Kids six and up will learn the rt of cartooning at the Jefferson Market ibrary. The workshop and all materials re free, and in addition to the strips hey create, youngsters will get to take ıome souvenir cartoon sheets. The twoıour class starts at 2 P.M. on December 9. Pre-registration is required. (The lirary's at 425 Avenue of the Americas, ıt 10th Street; call 243-4334 for details.)

ollow the fold. Well-known origami rtist Michael Shall teaches kids how to



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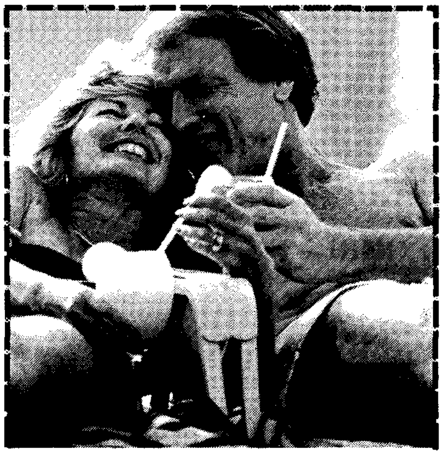

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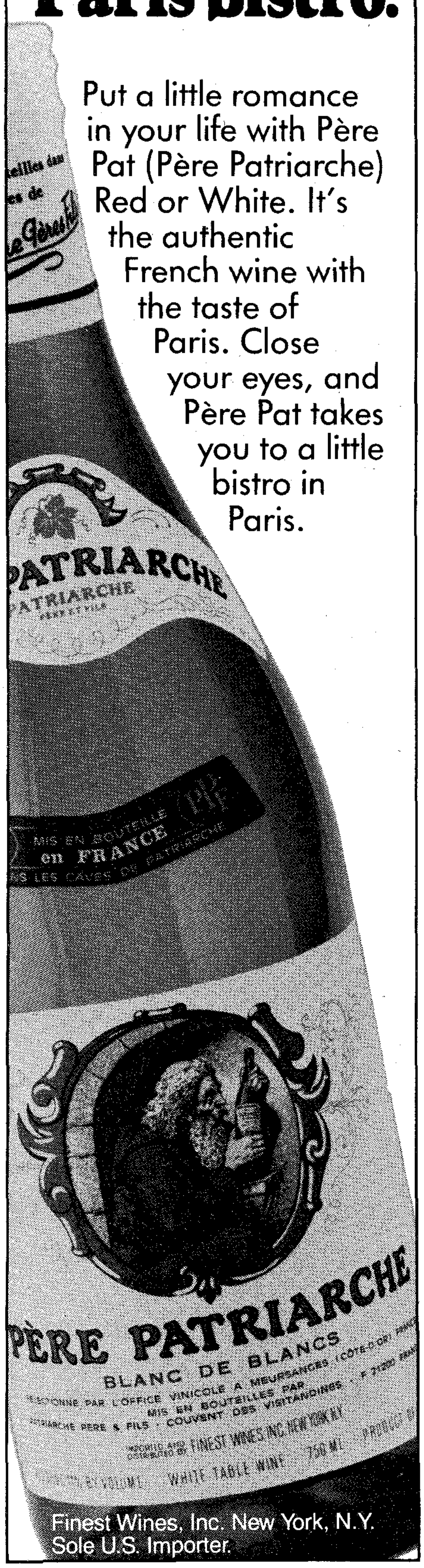

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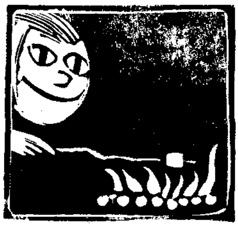
bend and fold without spindling and mutilating as they make a paper boat, a swan, and maybe even a jumping frog. Then puppeteer Alice May presents *A Visit From Santa.* This three-hour afternoon of paper and puppets for kids seven and up ($5) begins at 2 P.M. on December 30 at the Origami Center of America. Call to register; only 50 children can be accommodated. (The center's at 31 Union Square West, Loft 2A; 255-0469.)

Brooklyn Children's Museum. You won't hear "Ssh." No signs warn, DO NOT TOUCH. In fact, you're likely to hear laughter, chatter, and the clamor of running feet, and it's never surprising when a security guard bends down to scoop up a child just so he *can* get his hands on one of the exhibits here. At the Brooklyn Children's Museum, youngsters are invited to touch, tinker, crawl, climb, and explore. Kids float boats down the People Tube, a 180-foot tunnel lit by a neon rainbow; pump tunes on an old calliope; inflate silver air bags to create flying sculpture; climb through the Curved Space—a jungle-gym labyrinth of 75,000 plastic units that re-creates the structure of a protein molecule. Instructors stationed throughout the museum lead kids six and up in "Participatory Activities"—on December 22 at 3:30 P.M., they'll see a film about a boy from Puerto Rico and learn about Latin-American crafts and songs. On other days they'll make leaf prints, lizard sculptures, and feather masks (for schedule, call 735-4400). To celebrate the doll exhibition that's on view, the museum bookstore will provide postcards (25 cents) that kids can send (for an additional 28 cents' overseas postage) to Queen Elizabeth, who will be on the lookout for hundreds of cards from young Americans, picturing a doll dressed in their favorite coronation outfit. There's no museum admission charge. Regular hours are Wednesday through Monday from 1 to 5 P.M., but on December 26 through 31 and January 2 the museum will be open from 10 A.M. to 5 P.M.; it's closed Christmas and New Year's Days. (The museum's at 145 Brooklyn Avenue, Brooklyn; 735-4432.)

WINTER WALKS



"Festive Facts and Fancies." Kids six and up will toast the season by toasting marshmallows over a roaring fire at the Alley Pond Environmental Center from 2 to 4 P.M. on December 18 while magician Jean Raymond Maljean does his "now you see it, now you don't" act. And then they'll take a winter walk with the environmental center's program directc and learn to predict from nature's clue what kind of winter it's going to be. Th cost is $2 for members, $3 for non-members. Reservations are a must. (The center's at 228-06 Northern Boulevarc Queens; 229-4000.)

Silent Sky solstice. Still waters run dee and the skies are the source of energy– the quiet energy of the wind and su The Silent Sky, in the Village, is th world's first physical-sciences toy stor On December 23 at 11 A.M., kids seve and up will meet at the store for a fre one-and-a-half-hour walk. They'll gathe cones and glitter for decorations, lear about "snow preservation," find ou when to come in out of the rain (b testing for acid rain), then hear India legends about the winter solstice. Dres the kids warmly: The walk will tak place no matter what the weather—rair shine, or snow. And be sure to give you children some spending money, fo there are so many inventive toys t choose from at the Silent Sky, you ma want to let them pick out one of thei own Christmas presents right there Reservations for the December 2 walk are necessary. (The store's a 176 West Houston Street; 924-6381.)

December 24 at the Pinetum. Frederic Law Olmsted liked green, and when h co-designed Central Park he made sur that we'd see some year-round: H decreed a double row of lush pines (to b called Winter Drive) along the Wes Drive in the Seventies. And not so lon ago (1971), Arthur Ross financed a grov of Australian, Chinese, Scotch, an white pines (to be called the Pinetum) a the northern end of the Great Lawn. O the day before Christmas, kids an adults are invited to meet urban par rangers at the Delacorte Theater, nea the Pinetum, at 3 P.M. for two hours c Christmas-caroling and storytelling While everyone's singing, the ranger will hang origami ornaments on some c the handsomest pines. (The theater's a 81st Street near the West Drive 397-3091.)

Winter Holiday Workshops at the Ne York Aquarium. Bundle the kids up an send them to the aquarium. They'll stal the Coney Island beach as they lear how people, penguins, and polar bear survive in a cold climate. There will b games, films, songs, and crafts, and kid will help prepare their own lunch; meal at your house may never be the same after the kids have learned to make seaweed pudding and fish-protein-concentrate chocolate-chip cookies. The workshop, for children eight to twelve will be held on December 27 from 1 A.M. to 3 P.M.; the cost is $25. You need to register, but last-minute registration may prove to be possible. (The aquarium's at Surf Avenue and West 8t

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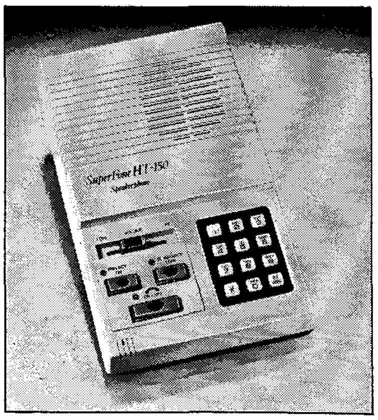

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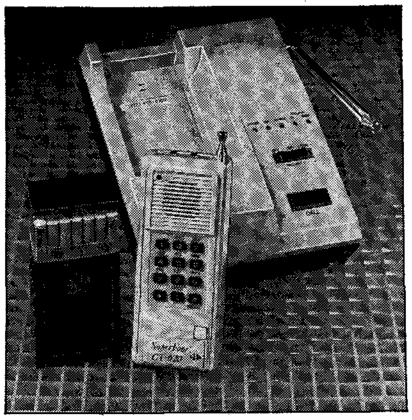

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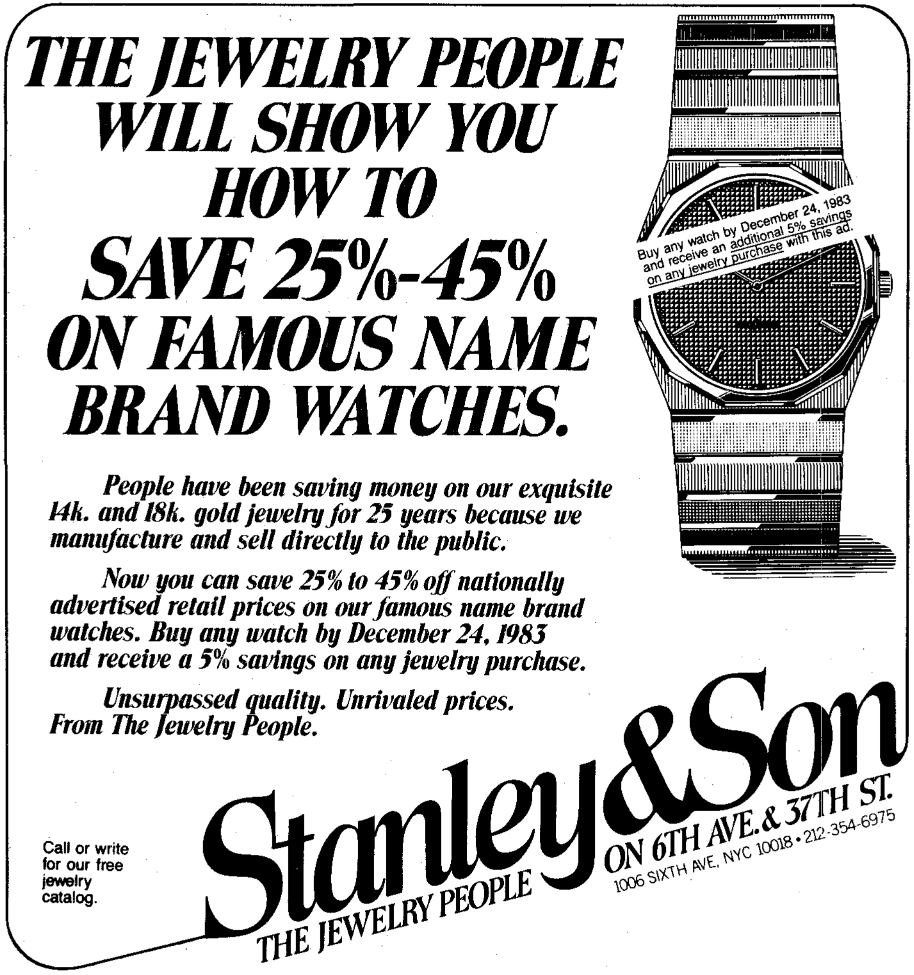
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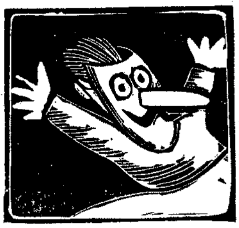
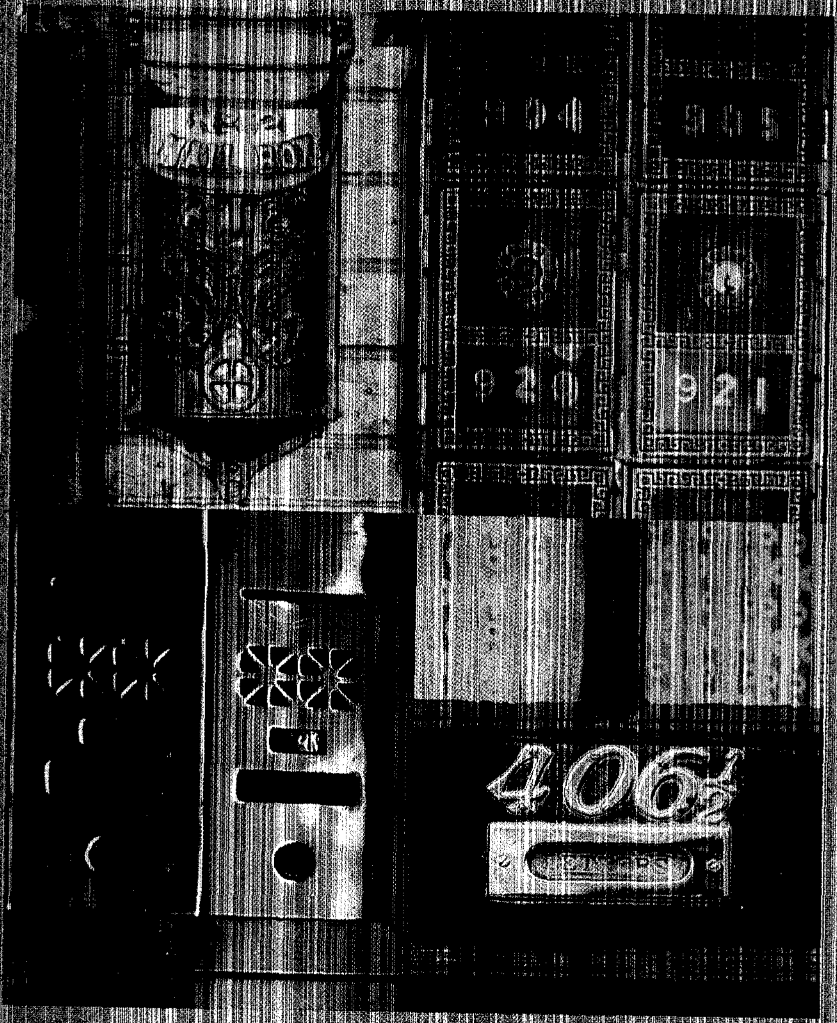
NEW YEAR'S REVELRY



Early Eve. A fiv year-old friend mine poeticall describes Ne Year's Eve as “th world's birth day”—and eve though the strok of midnight is past his (and most kids bedtime, he doesn't want to miss th party. So the Manhattan Laboratory Museum plans an early celebration—at P.M. and again at 3 P.M.—for kids six an up. There will be singing, creati dances, and mask-making; kids shoul wear their own costumes (but they *ca* borrow ones for the afternoon from th museum's collection). Before or after th revelry, depending on which sessio they come to, kids will delight in explo ing this hands-on museum, where the can make fantasy fossils, draw, pain sculpt, take photographs, play wit small animals, make Japanese foldou books, and learn to use machines. Ac mission for children is $3; for adults, $ (The museum's at 314 West 54th Stree 765-5904.)

A historic New Year's. Ever since th dawn of the Neanderthal tradition c ushering in the New Year with gallons c pterodactyl juice, New Year's Day (wit their folks groggy and bleary-eye has been a time that kids have had t fend for themselves. Somehow, th American Museum of Natural Histor rallies its staff to open from 10 A.M. t 5:45 P.M.—and it's a perfect place fo kids to spend the day. The vast museu is really like 40 small museums—kid tend to think of it as “the place with th dinosaur,” “the place with the lon canoe and all the Indians,” or “wher they have the big blue whale.” Teacher from the Alexander M. White Natura Science Center will be on hand betwee 1 and 4:30 P.M. to show children rock plants, and animals indigenous to Nev York, and all day long instructors standing near the 25-foot-tall Christmas tre in Roosevelt Memorial Hall (on the second floor) will teach them how to mak origami ornaments. The Naturema Theater, housed in the museum, will b open. Movies have always been large than life, but the critically acclaime half-hour presentations shown here ar even ten times larger than that—they'r projected onto a screen four stories tal and 60 feet wide. Admission to the museum is pay-as-you-wish. Naturema films (call 496-6970 for a schedule an more information) are $1.50 each fo kids, $3 for adults. (The museum's a 79th Street and Central Park West 873-4225.)

WHERE DOES NEW YORK GO FOR CHRISTMAS?



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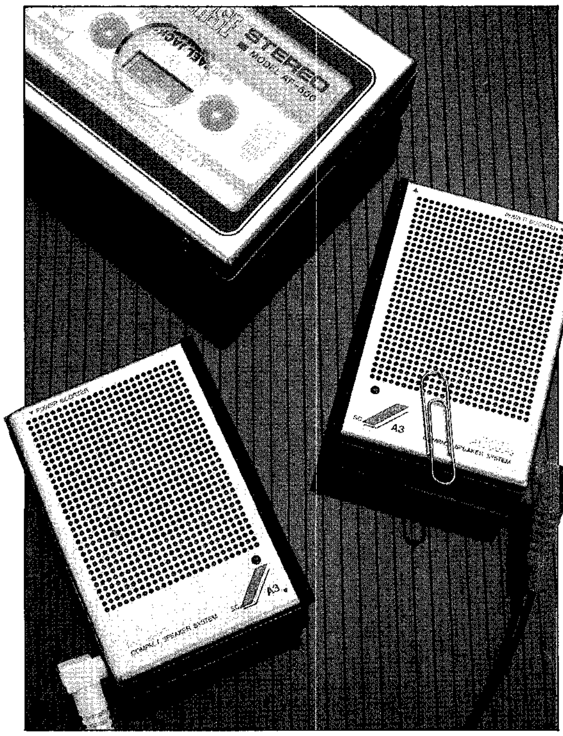
By Nancy McKeon and Corky Pollan

The Silky Way

There are times when what we want is no-nonsense lingerie. It's then that briefs and tank tops copied from a man's seem right. But there are those times when what we want is a bit of self-indulgence: the softness of silk, the sweetness of lace, the delight of embroidery. Here then, for those times, a collection of vintage silk lingerie—slips, gowns, bras, teddies, bed jackets, chemises—all $18 to $95, and all just right for spoiling ourselves, or a friend, this Christmas.

ALICE UNDERGROUND/*380 Columbus Avenue, at 78th Street/724-6682*



Now Hear This

Dollhouse furniture wa about as far into miniatures as we ever got. Bu today's fascination wit smallness has created world of doll-size technology. Now the clever folk a Aiwa have come up wit stereo speakers ($40 for th pair) that are no bigge than a pack of cigarette Plug the SC/A3 speaker into your cassette-siz Walkman (clock radio Watchman, or anythin with an earphone jack) an instantly it's transforme into a powerful, bu decidedly Lilliputian, des stereo.

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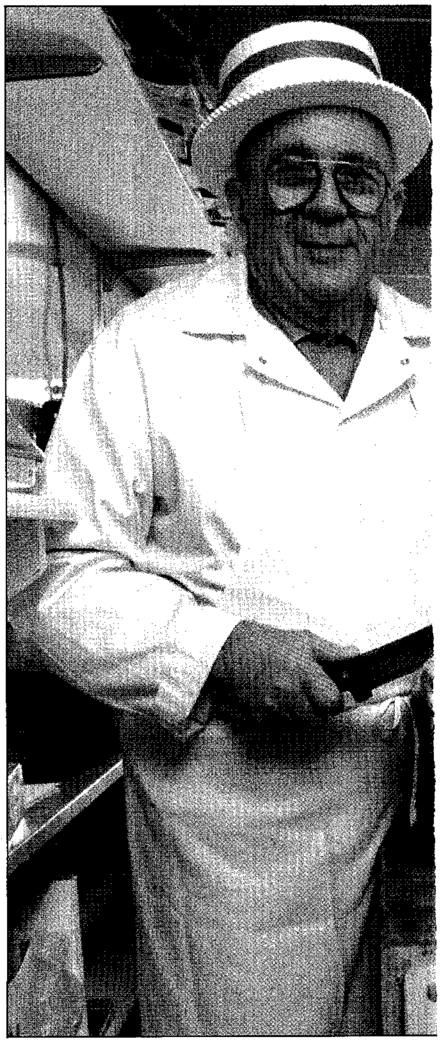
Capital Game

The team at La Petite Boucherie, the town's tiniest butcher shop: owners Norman Strum (near right) and Saul Rubin (far right), but there's also Charlie, the assistant butcher, and Junior, the deliveryman. But we knew them from way back when they worked in the meat department of Butterfield Market, Charlie for 34 years, the others a bit less. Last July, when Butterfield closed the meat department, these fine guys moved into a sliver of a store four blocks north, bringing with them the type of clientele once called "the carriage trade," now called "the telephone order." Prime meat's the thing here, but give one day's notice for game: fresh guinea hen, grouse, venison, mallard duck, pheasant, wild turkey, and also Virginia ham, goose livers, quail eggs—whatever you lust after. And consider these values, too: the fabulous one-and-one-quarter-pound whole chicken (about $3 each—prepare it like a Cornish hen) and the Newport roast (fourth to seventh rib of prime beef, aged, trimmed, and tied—about $3.95 a pound)."Newport roast was the only rib roast my grandmother in Newport ever served," says a customer who comes in for one boned chicken breast. —**Barbara Costikyan**

LA PETITE BOUCHERIE/*1224 Lexington Avenue, near 82nd Street/879-2950*



Photographs: top, Aaron Rezny; center left, Michael Watson; bottom right, Daniel Q

Going for Baroque

'Tis the season for carols, Christmas oratorios, the *Messiah.* And this year it's the season for the first modern-day performance of Jan Dismas Zelenka's *Missa Nativitatis Domini.* Zelenka, a contemporary of Bach's, completed the mass in 1726. Since then, neglected and forgotten, it has been buried away in the Saxonian State Library, in Dresden. Recently found and dusted off in a new edition by conductor Newell Jenkins (near left), it will be performed by the Clarion Concerts Orchestra and Chorus. This aural treat will feature the baroque instruments common in Zelenka's day, organist Walter Hilse (far left), and vocal soloists Margaret Ahrens and Mimi Lerner (center), plus Michael Brown and Ben Holt.

CENTRAL PRESBYTERIAN CHURCH/*Park Avenue and 64th Street/Wednesday, December 14, at 8 p.m./For tickets: The Clarion Music Society, 1860 Broadway, near 61st Street (765-8008)/$8 and $10*

Pete Lowdon

Primal Screen

Paper Moon bills itself as a "Restaurant & Antique Shop," but we go there to watch TV. One of the waiters has collected 16-mm. prints of about 70 situation comedies originally broadcast in the fifties and early sixties: *Life With Father, Leave It to Beaver,* lots of *I Love Lucy*s. Every Wednesday and Thursday at 10 P.M. a projector is set up to show two sitcoms (some with the original commercials) and a cartoon. Bringing the free popcorn or your order from the bar, the waitresses instinctively duck so as not to block the screen, just as you were taught to do ("Was your father a glazier?!") when your parents showed home movies. People laugh (usually not at the same time as the laugh track, just as we always suspected), talk to one another and the characters onscreen, and generally have a great time. This week: a 1954 *I Married Joan* and "The Rice and Old Shoes Caper," in which Zelda Gilroy tries to make Dobie jealous by pretending to marry Maynard G. ("You rang?") Krebs.

PAPER MOON/*82 West 3rd Street/477-0622/Free admission, $5 minimum*

Photographs: top, Daniel Quat; bottom right, Don Hamerman.

Movies/David Denby

SNOWED UNDER

"...*Scarface* has a few brilliant scenes, but it's dismayingly empty and bullying, a sadly overblown B movie..."

The man behind the gun: *Al Pacino as the gangster hero of Brian De Palma's film.*

IN ONE OF THE FEW GOOD SCENES IN Brian De Palma's dismayingly empty **Scarface,** Tony Montana (Al Pacino), a petty Cuban hood who has come to Miami to make his fortune, meets some Bolivian drug dealers in a seedy motel room. They've got the *hielo* (cocaine); he's got the money. But Tony, double-crossed, winds up with a gun at his throat, while his partner, Angel, is strung up in the shower and menaced with a portable chain saw. The Bolivians turn to Tony: Where's the money? At that point, De Palma cuts to the wall outside and lets the camera glide down to the street below, where two other buddies of Tony's are sitting in a car and flirting with a girl in a bathing suit. The shot is slow, languorous. On the quiet street, lined with cheap motels, elderly vacationers lounge in deck chairs, taking in the sun. A powerful depression settles on top of one's fear and anxiety. The mood of the scene is unutterably sinister: This is the true spirit of the Latin drug trade—sheer, stupid squalor, rottenness exfoliating beneath the indifferent sun.

De Palma glides back up to the motel room, and then, I think, he makes a small mistake—a mistake that suggests part of what's wrong with *Scarface.* Tony is holding out, refusing to give up the information, while Angel, off-camera, is being sawed to pieces. The entire emphasis is on Tony—and on Al Pacino—*his* courage, *his* defiance, *his* willingness to suffer. We have no desire to see Angel's limbs sawed off, but perhaps if we had seen his face we would have known if he had appealed to Tony to cave in and save both their lives or had died willingly. The way the scene is shot, Angel is used cynically as a victim whose only purpose is to spray blood on Al Pacino and make him tougher. Every scene in *Scarface* is designed to make the same point about Tony's crazy, beautiful courage and recklessness: Tony has the heaviest *cojones* of all time. No one else really counts, and none of the actors besides Pacino has any impact. They exist only to inspire his valor and ignite his obscene rages. De Palma allows Tony to dominate the film so thoroughly, it's almost a form of bullying. He wants to make him into the toughest guy who ever was and also the archetypal gangster who undergoes a rapid rise and a precipitate fall; after a while he loses everything that's special about Tony and the Cuban-American drug trade. When Tony dies, in a hail of bullets, we're long past caring about him—he's become a myth, and his death is mere spectacle.

The original *Scarface,* a 1932 classic written by Ben Hecht, directed by Howard Hawks, and starring Paul Muni, was about a vulgar dumb punk, a mental primitive so unconscious of his own motives that he was almost innocent. Lunging into the frame, arms hanging apelike at his side, Muni was both menacing and sexy, and frequently touching. Hawks directed for comedy and speed, putting a gleeful spin on even the most violent scenes, and he filled the movie with memorable actors.

In De Palma's version, Tony is older and thoroughly wised-up. Arriving in Miami in 1980, one of the thousands of criminals whom Castro allowed to leave along with the ordinary Cubans who hated the revolution, he's a hardened, vicious little jailbird, but smart, very smart—high-spirited and bold, a hipster with an easy laugh. At first, opening his eyes wide as he vamps the immigration authorities with flashy denunciations of Castro and Communism, Pacino is almost charming in the way he conveys Tony's pleasure in punkhood. But menace is here, too, in a feral smile of bared upper teeth and the wonderfully trashy gutter speech—bits of Cuban dialect, American slang learned from TV and movies, and the word "f---" used in about a hundred different ways.

De Palma, Pacino, and screenwriter Oliver Stone (*Midnight Express*) appear to be working out a couple of crude but serviceable ideas in these early scenes. Tony and his closest friend, the swarthy, sensual-looking Manny Ray (Steven Bauer), move into a community of Cuban émigrés in which the successful men show off big cars with fake-leopardskin seats, double-tiered living rooms with gleaming bars, and luxurious women spilling out of their clothes. Eyeing the girls at the Fontainebleau pool, Tony and Manny Ray are a couple of foulmouthed louts longing to possess this garish Hispanic-Florida version of the American Dream. Tony, it turns out, really meant his speeches in favor of free enterprise; he carries the capitalist ideal of rugged individualism to the point of anarchic aggression. Whatever the rules of the situation, he breaks them; whatever he's forbidden to have, he takes. Unlike the Mafia types in *The Godfather,* the Miami Cubans working the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every

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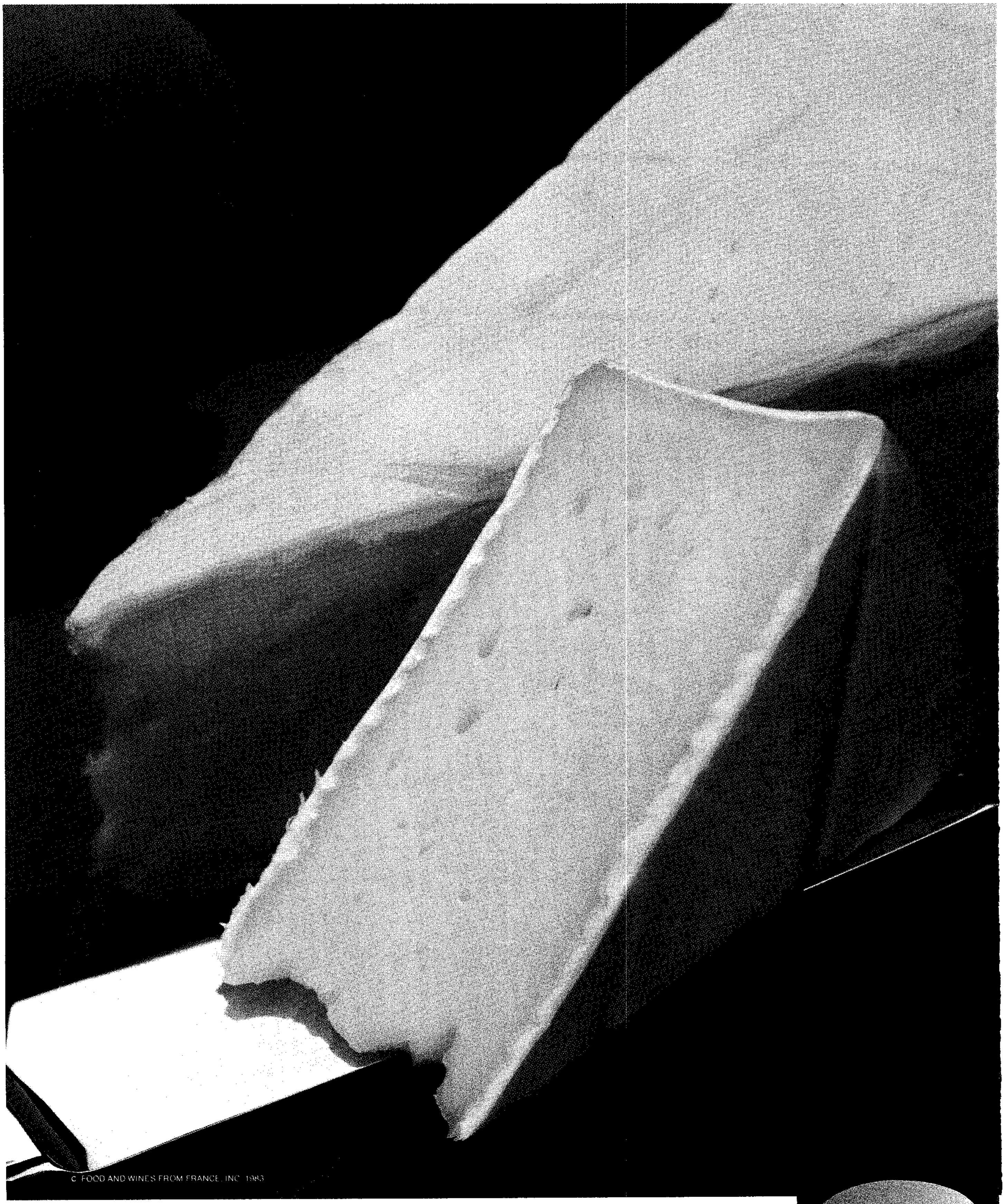

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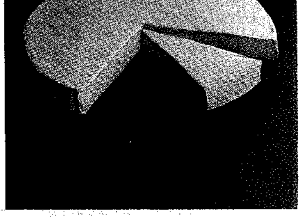

"...The only issue about *To Be or Not to Be* is, Why was it made?..."

encounter. The movie is all blustery macho ritual and mayhem: The bullets fly; blood spills by the bucket; people are hanged, garroted, chain-sawed.

These ideas about the Cuban gangsters are sufficient as a starting premise, but they're not rich or suggestive enough to sustain a two-hour-and-50-minute epic movie. De Palma doesn't share Scorsese's ability to make lowlife characters complex and tragically screwed-up. After the sixtieth or seventieth "F--- you!" the word loses its savor, and you long to see someone on the screen who can speak a complete sentence in English. Tony, it seems, isn't very smart or interesting. Yet the movie treats him as a classic tragic hero—we get a pattern, not the working out of an individual destiny. Tony outguns everybody, grows obscenely rich, snorts too much coke, and then, a figure in a *Time*-magazine cautionary tale, begins to rot in his macho rococo mansion. When he sits in a fancy restaurant, bloated, and asks, "Is this all?" he's a cartoon wondering why he doesn't have a third dimension. There are no depths in Tony to reveal, and Pacino wears himself out finding new ways to explode into rage. By the end, diving into mounds of coke on the desk in front of him and then resurfacing, like a child at a flour bin, with a white-tipped nose, he's more silly than tragic.

After the opening scenes, which have considerable interest as social portraiture, the movie turns into a mechanical remake of *Scarface* and other famous movies, and the characters no longer fit the plot. We can understand why Tony would chase Elvira (Michelle Pfeiffer), the snooty, Wasp-debutante mistress of his boss (Robert Loggia). She's a coke-head snob who looks down at him as a cheap bum, so he has to have her. Nothing sexual passes between Pacino and Pfeiffer, but we can still believe that Tony might want to possess Elvira and then throw her out. Instead, he marries her, and we get obvious, all-too-predictable, empty scenes of their marital discord—*Citizen Kane* without the wit. Even worse, Tony's boringly moralistic mother and twitchy hot-to-trot sister are such clichés from old movies that they unintentionally approach camp parody.

De Palma's sensibilities don't seem fully engaged in this material. It doesn't have his usual crazy wit, and he doesn't play visual tricks with it. Nor does he give us anything comparable to the lengthy passages of lyrical, dreamlike horror that made *Carrie, Dressed to Kill,* and parts of *Blow Out* among the most exciting American movies of recent years. His camera advances and falls back, rises and sinks, always with great assurance, but most of the shooting is straightforwardly realistic, and it turns out that De Palma doesn't have enough interest in social detail and character to work excitingly in a realistic style. Most of the movie feels thin and textureless, and the endless brutal bash of male ego palls on us. Once Tony gets rich, De Palma moves to Ferdinando Scarfiotti's huge, intentionally garish sets—a nightclub, Tony's mansion—sets that do little but dwarf the characters and satirize their bad taste. *Scarface* starts as a brutally knowing study of a specific man in a specific time and place, and it ends up as a sadly overblown B movie.

In brief: To Be or Not to Be, ANOTHER remake, follows the Ernst Lubitsch original scene by scene, and in some cases line by line, and I'm afraid the most interesting issue about it is, Why was it made? Mel Brooks and Anne Bancroft, acting together for the first time (Alan Johnson directed), take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and shows plenty of comic style, Brooks shouts his lines like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical properties, and the movie seems both a whimsical irrelevance and another dispensable bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish.... **Gorky Park,** adapted from Martin Cruz Smith's exciting best-seller, is pretty much a dud. Smith fascinated readers with the intricacies of Soviet police procedure and the complicated mental deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a vague screenplay and by William Hurt's soulful performance. Struggling with a clipped British accent (all the Russians talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions may not make sense to the uninitiated. ■

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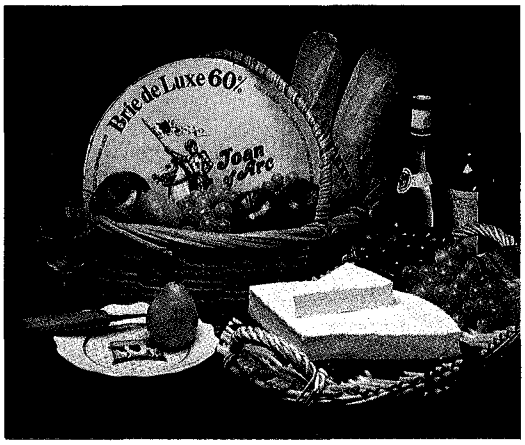

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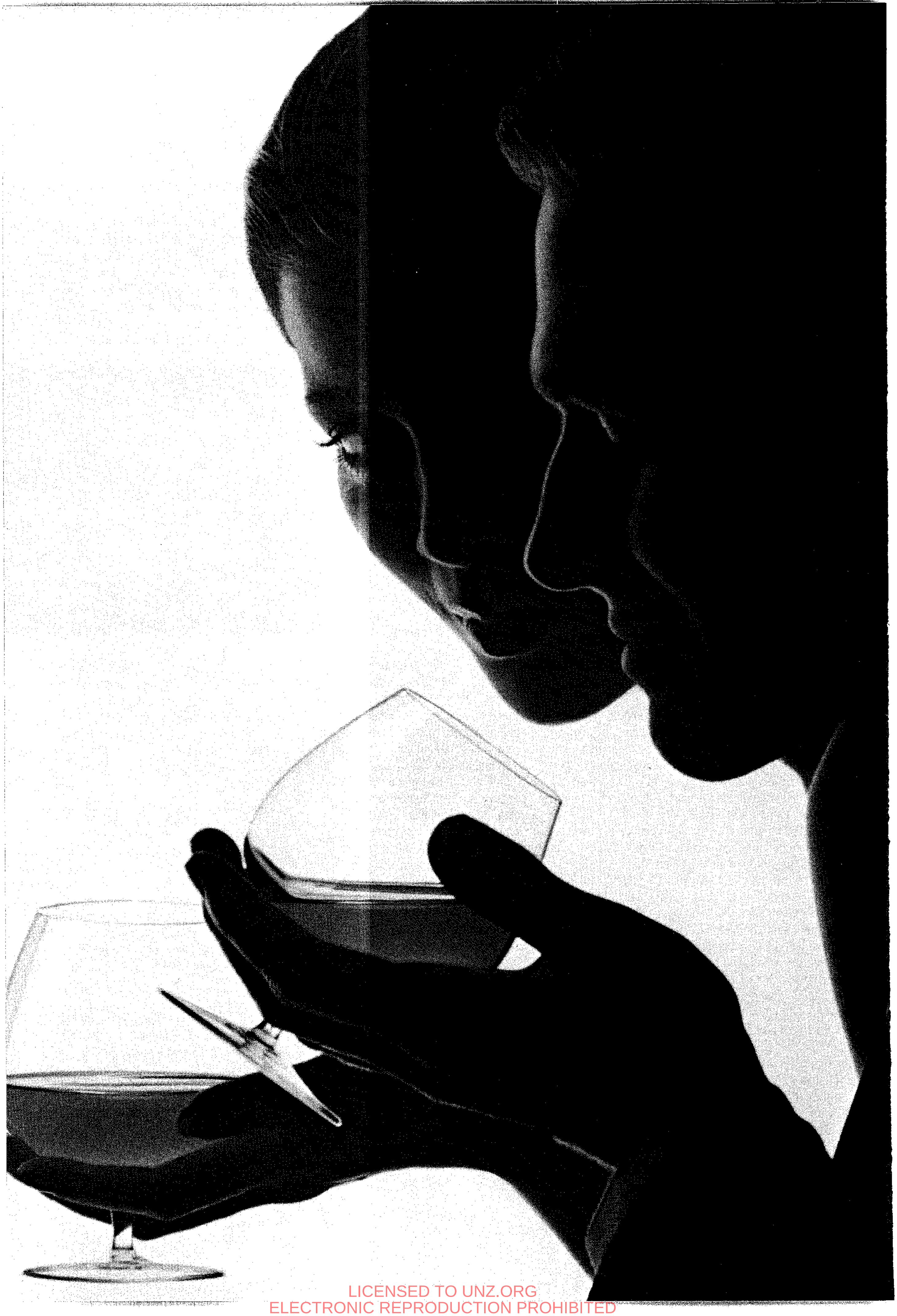

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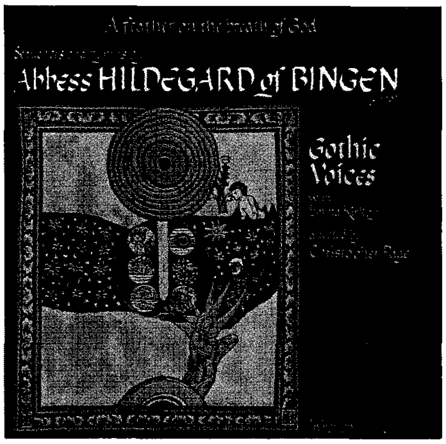
BUYING RECORDS OF UNFAMILIAR MUSIC can sometimes turn into a risky game of chance, especially for shoppers searching out gifts that might surprise and delight collector friends who apparently have everything. Not even the most voracious vinyl obsessive can reach that state of grace, so here is a selective guide to what's new, unusual, esoteric, provocative, or just irresistibly weird.

Before getting down to serious matters, I must issue a caveat about this year's seasonal offerings. A two-record set from CBS (M2X 37835) promises Christmas with **Elly Ameling**—true enough, except that she sings only four items in this ill-assorted collection of Baroque tidbits, most of them tastelessly rescored for a watery chamber orchestra. **Leontyne Price**'s voice sounds sadly worn on *Noel! Noel!* (London 410 198-1), an unhappy sequel to her ravishingly beautiful 1961 *Christmas Offering* (London 25280). **Marilyn Horne** at least takes a hearty upbeat approach to a program of familiar carols with the Mormon Tabernacle Choir and Orchestra (CBS IM 27836). Horne is fine, but you must bear with the gooey, overblown arrangements by Arthur Harris, who should be boiled in his own syrup.

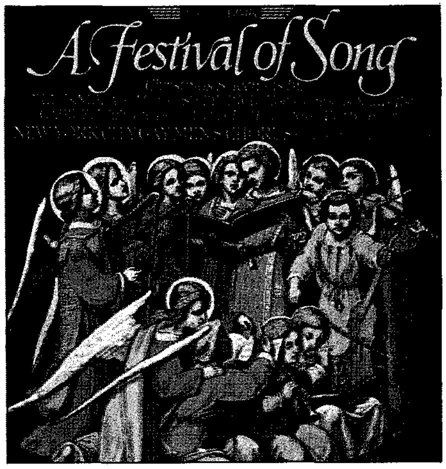


Hildegard of Bingen: *An amazing legacy.*

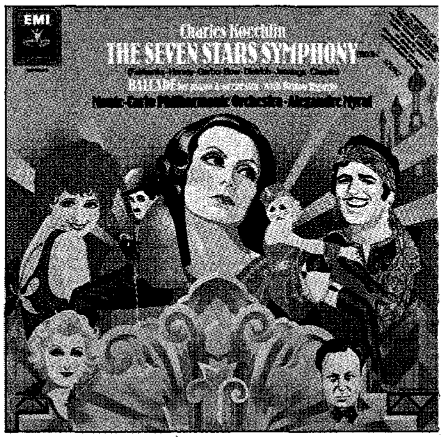
Only one Christmas disc of solid musical merit landed on my turntable: *A Festival of Song* with the **New York City Gay Men's Chorus** conducted by Gary Miller (Pro Arte PAD 159). Eleven works spanning four centuries and eight countries, the material is as fresh and appealing as the disciplined, communicative performances. Judging from its recent concerts, commissions of new works, breadth of repertory, and now a distinguished debut recording, this group is rapidly developing into one of the country's major choral organizations.

The early-music world has suddenly rediscovered **Hildegard of Bingen.** This extraordinary woman, not even mentioned in Gustave Reese's standard textbook on medieval music, is now considered by scholars as one of the most important figures of the Middle Ages. When she died in 1179 at the age of 81, Hildegard left an amazing legacy: books on medicine, theology, lives of the saints, a full-length mystery play with music (*Ordo Virtutum*), much visionary poetry, and nearly 80 vocal compositions. Hildegard apparently lived in a perpetual state of creative ecstasy; her astonishingly rich verbal imagery and soaring melismatic monodies can still hypnotize listeners. Try eight sequences and hymns, exquisitely sung by Gothic Voices (Hyperion 66039), and you will want to investigate Sequentia's high-voltage performance of the *Ordo Virtutum* (Harmonia Mundi 195-99 942/3).

A contemporary of Debussy's and Ravel's, Charles Koechlin outlived them both (he died in 1950) and wrote more music than the two combined. While a major Koechlin revival is highly unlikely, it seems odd that we have waited until now for a recording of his 1933 **Seven Stars Symphony** (Angel DS 37940): musical portraits of Douglas Fairbanks, Lilian Harvey, Greta Garbo, Clara Bow, Marlene Dietrich, Emil Jannings, and Charlie Chaplin. Perhaps Koechlin peered too closely at these celluloid myths to create a genuine pop-art success. The ethereal, chilly sounds of an ondes martenot conjure up the mysterious beauty of Garbo; discreet Orientalisms poke gentle fun at Fairbanks as the thief of Baghdad; a fugal minuet laced with dissonances describes Harvey's dainty but prickly character; Dietrich's sensuous appeal arises from a theme built on the musical letters of her name; and Chaplin—in the most extended portrait—wanders delicately through a "symphony of lost dreams" that perfectly suggests the little tramp's illusions. This unusual and strangely moving score, as well as the earlier Ballade for Piano and Orchestra, is sensitively interpreted by Alexander Myrat and the Monte-Carlo Philharmonic.



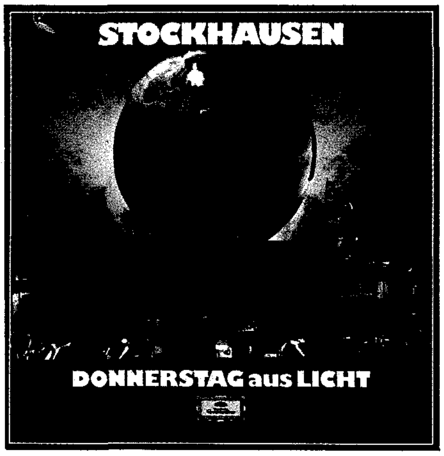
Gay Men's Chorus: *Distinguished debut.*



Hollywood glamour: *Portraits of note.*

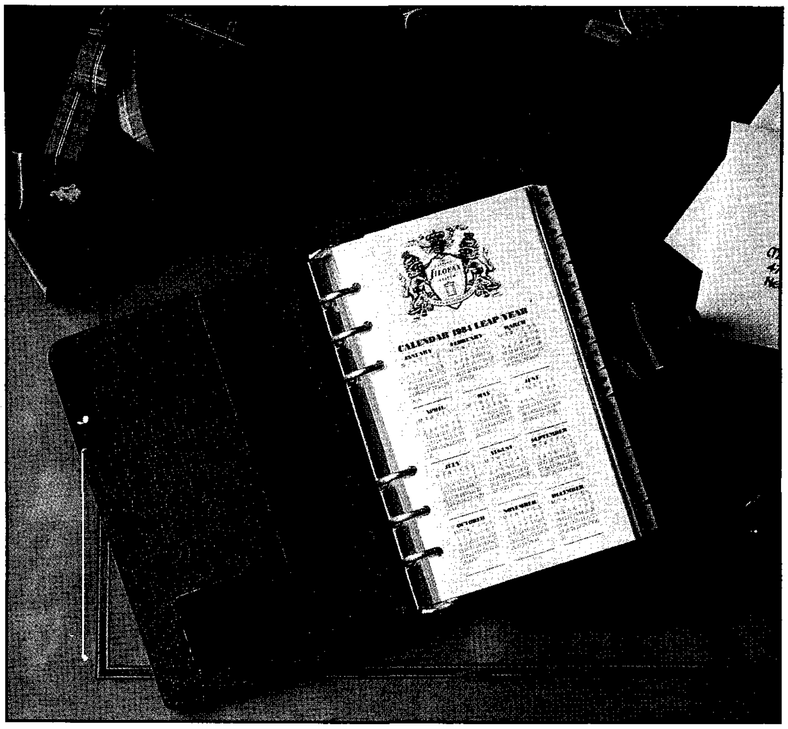
Opera Rara of London has embarked on a long-term project that should drastically alter our perception of nineteenth-century Italian opera: ten three-record sets focusing on forgotten composers of the 1800s. The first (ORH 101), featuring twenty talented young British singers, covers the opening decade of the century and contains 24 selections by such obscure names as Generali, Gnecco, Lavigna, Mosca, Nicolini, Pavesi, Portogallo, Pucitta, Righini, Weigl, and Winter, as well as others who may ring a faint bell: Cimarosa, Fioravanti, Mayr, Paer, Paisiello, and Zingarelli. Virtually nothing from this ten-year period survives in today's repertory, yet all these men were experienced professionals who wrote highly successful stage works starring the greatest singers of the day. Listen to a sparkling duet from Mosca's *L'Italiana in Algeri* (the same libretto that Rossini set), the hilarious prima donna competition in Fioravanti's *I Virtuosi Ambulanti,* or the exciting twenty-minute finale to Paer's *L'Agnese*—just three highlights from this intriguing, lavishly annotated collection. (Available from Tower Records, Broadway and East 4th Street, or Music Masters, 25 West 43rd Street.)

Karlheinz Stockhausen, now 55 years old, has set aside the next twenty years to work on *Licht* ("Light"), a gigantic cycle of seven operas, each one titled after a day of the week. The first completed segment of this super-Wagnerian epic is *Donnerstag* ("Thursday"), a four-hour patchwork of hermetic visions and explosive creative energy that puzzled nearly everyone who saw it in 1981 at La Scala. The mystery only deepens after one listens to Deutsche Grammophon's recording (2740 272). The "plot" deals with the education, world travels, and return home of a musical youth named Michael, represented by a tenor, a trumpeter, and a dancer. Beyond that, Stockhausen's theatrical and expressive intentions remain locked in his own fevered imagination, as passages of instrumental brilliance alternate with long stretches of static sludge and obscure mumbo jumbo. Make of it what you will—*Donnerstag* is little more than a disheveled sketchbook by a perplexing musical inventor, who has always seemed part genius and part con man.



Stockhausen: *Disheveled sketchbook.*

Many small European countries have begun to explore their musical pasts—performers as well as composers—with a vigor, thoroughness, and national pride that put their bigger neighbors to shame. Denmark, for example, has just issued a scrupulously researched five-disc set devoted to **Aksel Schiøtz** (Danacord DACO 161/5), a compendium that thoughtfully contains all the tenor's recordings from 1929 to 1946 not previously transferred to LP. Admirers of this supremely musical, disarmingly



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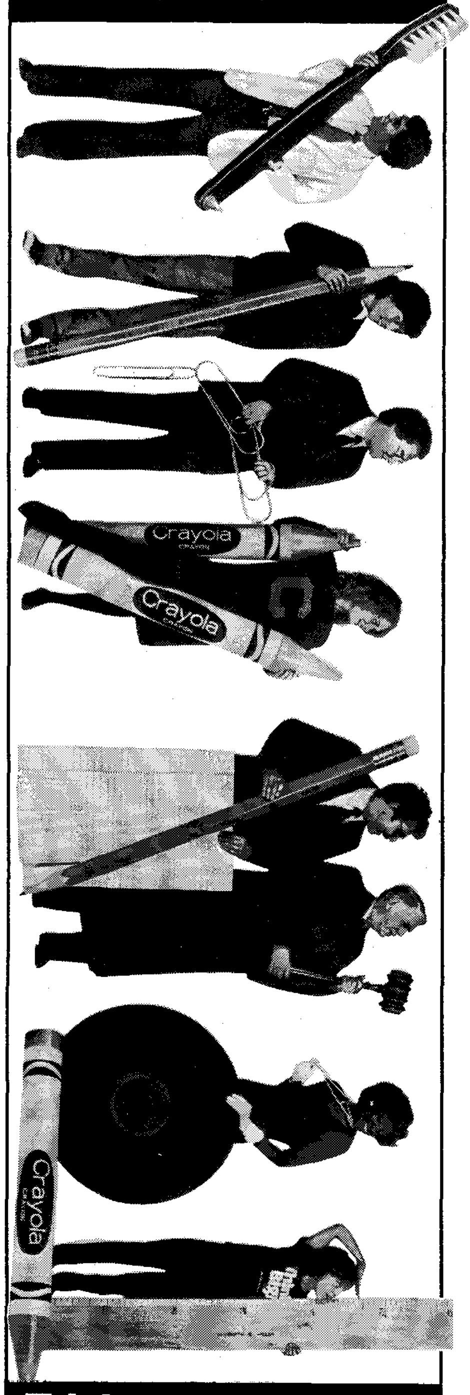

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spontaneous, and sweet-voiced singer should not hesitate, even if most of the material is on the light side. Another valuable Danacord release (DACO 131/3) preserves recently discovered 1930s broadcasts from the **Copenhagen Radio,** operatic scenes sung by Danish artists and foreign guests. The most tantalizing excerpts here are snippets from a 1931 Salzburg performance of *Die Zauberflöte* conducted by Bruno Walter and a Bayreuth *Tristan* from the same year, led by Wilhelm Furtwängler.

Turning to lighter subjects: The Smithsonian Collection has released an album that should have been made years ago—the first recording of a Victor Herbert operetta, **Naughty Marietta,** absolutely complete and using the composer's original orchestration. Herbert's tuneful scores have been mercilessly bowdlerized over the years, obscuring the craftsmanship of an American master who deserves the same respect Europe has always accorded Strauss, Lehar, Offenbach, and Sullivan. At last Herbert receives his due—all the melodic beauty, period charm, and vitality of *Naughty Marietta* are re-created in this loving performance, conducted by James Morris. (From Tower Records or the Smithsonian Collection, 955 L'Enfant Plaza, Washington, D.C. 20560.)

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Loving Herbert: Marietta *without Jeanette.*

Late in life, Herbert predicted that the composer of "They Didn't Believe Me," Jerome Kern, would one day "inherit my mantle." Kern more than fulfilled that prophecy, and a bonanza from Ben Bagley's Painted Smiles label proves it: four **Jerome Kern Revisited** discs that include 73 unjustly neglected songs culled from a 30-year period, beginning with *The Laughing Husband* (1914) and ending with a number cut from the film score for *Centennial Summer* (1946). Faced with such a cornucopia of musical joy sung by the likes of Barbara Cook, Kaye Ballard, Joanne Woodward, and some two-dozen other vocal talents, I have just one recommendation: order them all from Painted Smiles Records, 116 Nassau Street, Room 516, New York, New York 10038.

Pop: Overskill

FOR ALL THE VOLUME AND STRENGTH OF the output, **Elvis Costello**'s work has never had a feeling of facility about it. Certainty and originality, yes, but with cynicism wrenched from a well of resentments. Yet on his latest album, *Punch the Clock* (Columbia FC 38897), there are energetic horns and female backup singers. There are musical references to the Beatles, Motown, jazz, and Glenn Miller. Costello has fashioned a surprisingly rich musical collage, but it does not hide the relative ordinariness of this collection of melodies. This is clearly a record of more commercial intent than any in the past. But as Costello's voice (and thus the lyrics) is pushed into the background in a hail of orchestration, so, too, is it pushed back from the edge of the emotional precipice where it operates at maximum tension and power. The old enemies—class hopelessness, unchecked nationalism, sexual paranoia—are still there to be railed at, but this time with an underlying, disturbing air of smugness and skill.

It would be misleading to assume that the subject matter of **Philip Glass**'s latest work has much to do with its attraction. It is, though, a story about Eadweard Muybridge, an American photographer and inventor whose work laid the foundation for motion pictures, who shot his wife's lover and was acquitted in a sensational trial. That's practically the stuff of a made-for-TV movie, and a far cry from murky tales of Asian mystics. But in reality it is the sensibilities of a larger audience that have caught up to the distant intellectuality of Glass's minimalist noise. *The Photographer* (Columbia FM 37849), in fact, in light of the way Glass, Steve Reich, and even Laurie Anderson have expanded the popular-music vocabulary, seems to be lushly melodious.

From their very beginnings, the Los Angeles–based band called **X** tested the definitions of American punk rock. Their abrasive, confrontational blasts were always tempered by an extremely sophisticated use of voice and by a colorfully evocative use of imagery—ultimate proof, perhaps, that in the United States, punk is doomed to be more a literary, almost mythic expression than a sociological one. *More Fun in the New World* (Elektra 9 60283-1) strings together symbolic and metaphorical images that are more complicatedly satirical than punk could ever be. It is an almost classically journalistic look at down-home America—as if the group expresses its own angst by minute observation of discontent and restlessness. As lead singer Exene Cervenka says, "We're writing some songs Woody Guthrie–style, if we may be so immodest." **—Tom Bentkowski**

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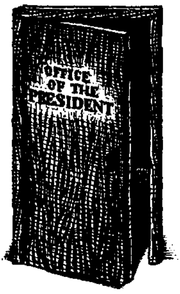

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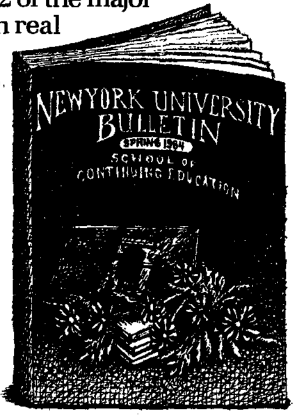

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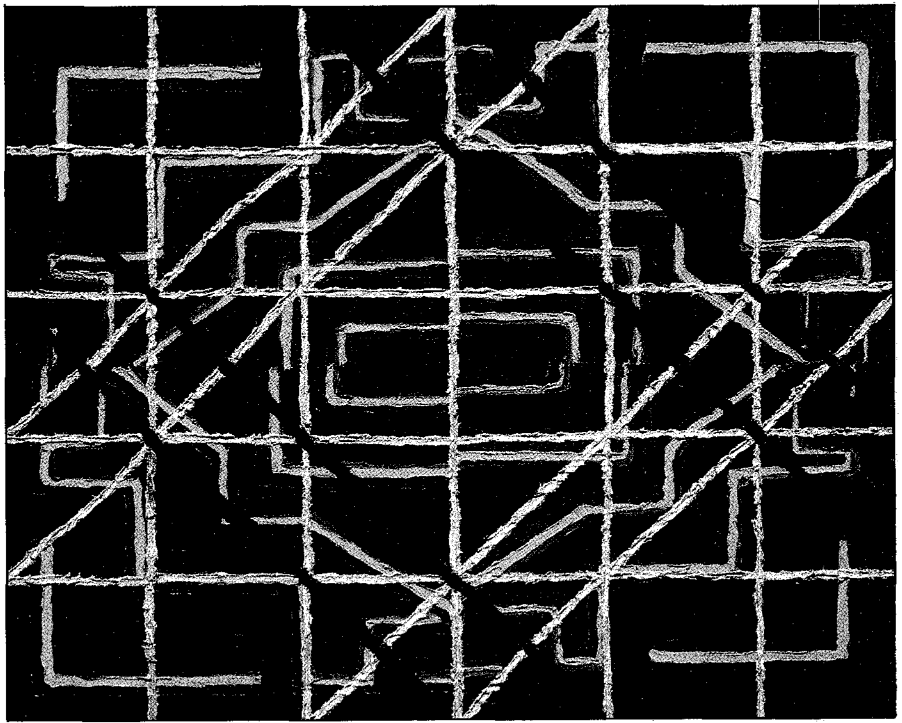
ENCODING THE COSMOS

"...These paintings are tough and dense, and there are signs and relationships here that may never be unraveled..."

ARE VISIONARIES BORN OR MADE? IN the case of **Alfred Jensen,** the answer is as quirky and puzzling as the work itself. The same age as Rothko, Still, and the first-generation Abstract Expressionists, Jensen knew them all as friends but never managed to be a member of their aesthetic club. Such an outsider's position might seem appropriate for a visionary, but Jensen didn't show signs of fitness for the role until age 50, when he finally got his first one-man show after decades of studying the old (and new) masters. In a sense, Jensen's visions evolved out of hard work and quiet thought during that 30-year apprenticeship. But when he did reach a mature style, the moment came about because he looked at the pieces of paper tacked to his studio wall and realized he had been drawing the "right" way all along.

I suppose that all human beings develop their gifts in mysterious ways. Artists, however, do so in public, and their course can be as swift as Picasso's or as painful and circuitous as Jensen's—in other words, archetypally brilliant or mundanely human. Jensen's story should give encouragement to anyone still struggling. He was born in 1903, in Guatemala, of a Danish father and a German-Polish mother. He went to school in Denmark, then shipped around the world as a common seaman, stopping off finally in Munich in the 1920s to study art with Hans Hofmann. It took him another 30 years to get that solo show, and several years after that to sell his first painting. (To some of us in this era of dizzying success stories, Jensen had an admirably old-world persistence.) He died in 1981, at age 78, and the work from the last few years, now at Pace Gallery, is only a whit different from the first paintings he sold. But that doesn't matter, because these works are luminous with what Rothko once called "pure mind." As the critic Thomas Hess said, "you feel that every painting is a chip off the artist's soul."

Jensen spent most of his interim years traveling the world with an American woman, Saidie A. May, who induced him to study philosophy, science, and psychology. He read Goethe and dug deeply into astronomy, mathematics, and the religious symbolism of cultures as diverse as the Mayan and the ancient Chinese. When he took a second glance at the drawings on his studio wall, what he found there were notations from his readings: diagrams of mathematical and celestial systems accompanied by his own scribbled notes of explanation. Jensen was concerned with signs—patterns of counting, for instance, or methods of marking off cosmic cycles. When he realized that he liked the way these ideas appeared on paper, he simply created a color system to match the notational system, and put it all on canvas.



Mysterious gifts: *Alfred Jensen's* Spanish Door Design. Purple *(1959).*

Jensen's feat is not easily grasped. I had seen his work in several group shows, but he's so idiosyncratic that in such circumstances he merely looks odd and slightly crotchety. It's important to see his paintings in a room by themselves, but he has rarely had a major museum show in this country. Since his work has never fit into a prevailing style, he is still something of a cult figure for those who appreciate the splendid sight of a mind working full tilt at decoding and encoding the universe. Perhaps his work will never really catch on, but if he didn't worry, why should we?

These are tough paintings—so tough, and so dense, they don't do well in reproduction. The one pictured here, *Spanish Door Design. Purple,* is among his simplest: a "woven" pattern of diagonal lines in which the sequence of colors is precisely calibrated. In the largest paintings at Pace—one has four panels and is sixteen feet long—colors are assigned numbers according to their relationship within a prism and their identity in the mystical Chinese numbering system. As he once explained it, the Chinese divide numbers into the odd, or heavenly, and the even, or earthly; the division also corresponds to that between male and female. The left half of the sixteen-foot painting consists of odd numbers and their respective colors, describing an "ancient calendar year"; the right half contains their polar opposites. There are other signs and relationships here, some of which will possibly never be unraveled. But specific meanings are not as important as Jensen's overall task. He understood the fundamental nature of numbers, their a priori intrusion into the phenomenal world, their puzzling truth, their mystical capabilities. Such an argument is beyond style or art-world fashion. It's a system with infinite possibilities, and Jensen simply played with a few of them until he died. (32 East 57th Street; through January 7.)

I WAS BEGINNING TO THINK THAT NO one would have the nerve to do it. But, lo and behold, Sidney Janis Gallery has brought the graffiti artists to 57th Street. A bit self-consciously, Janis is calling the show **"Post-Graffiti,"** to insist that these seventeen virtuosos of the spray can have transcended their origins and have gone from painting trains to riding them uptown into the land of milk and money.

Carroll Janis points out that the Europeans are stocking their *Kunsthallen* and *accademie* with "post-graffiti"—not just by Keith Haring, Kenny Scharf, and Jean-Michel Basquiat, those superstars of the last fifteen minutes. The Europeans are also gung ho for Futura 2000, Crash, Daze, Lady Pink, Lee Quinones, Toxic, the Arbitrator Koor, Ramm-ell-zee, and the cryptically named NOC 167. Well, sure, I reply, but the Europeans have always had a weak spot for cowboys and Indians American-style. Here on the home front, it's not so easy to think of graffiti as exotic.

Is it art? I remember trying to convince eminent members of the visual intelligentsia several years ago that subway trains frequently bore eloquent swatches of calligraphy—when you could see them through the dust and the overpainting. I might as well have argued for the moral virtues of vivisection. Now the graffiti people have been discovered by the fur-coat crowd, and one dare not express any second thoughts about the raw look of this very American medium on pain of banishment to the bleak paths of philistinism.

But what do I really think? I think that graffiti at all levels is a phantom of sociology, a function of group mores. Painting on trains is a kind of initiation rite aimed at kids who yearn to draw and can't bear to do it the slow way. The train painters have a secret lingo that only they can understand—including a lettering system as arcane as any college cryptographer's pseudomedieval doodles. If the kids love to draw, they infinitely prefer to do it like Apaches, in night raids against the Establishment—which reacts with just the right amount of horror to allow the raiders to count coup. Somewhere along the line, a few graffiti painters really do learn to paint like banshees, as anybody who has seen one of the baroque fugues done on the outside of a subway car must eventually admit. But the aerosol fog from a can of enamel also covers many glitches in technique. This is an art form for people in a hurry, artists and viewers alike.

By now most people have made the connection between graffiti and comic

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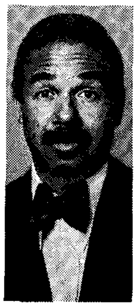
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books. Crash even paraphrases Roy Lichtenstein, who himself plundered the medium twenty years ago. Lichtenstein's thought balloons ("Oh, Jeff . . . I love you, too . . . but . . .") are easy pickings. " . . . No Crash . . . No . . . No . . ." exclaims the blonde in the younger artist's painting. The ironies are magnificent. "High" art gobbles up "low" art and in turn becomes a consumable item: as consumable as comic books. In the meantime, we return full circle to that classic definition of the difference between fine art and kitsch: the speed at which an image can be consumed. The quicker the "art experience," the closer it is to kitsch.

You can't blame the kids, who are just acting out their version of street-smarts—move fast, and leave few tracks. Since an explosion is the perfect visual equivalent of accelerated experience, graffiti painting is full of mushroom clouds and puffed-up apocalypse. It's a language of the urban underclasses (some of whom also went to art school, by the way), and that's another reason for its sudden popularity. Try this experiment: Ask your friends for their reaction to graffiti. The answers will always be based on their feelings about class. As I said, it's sociology.

Good painters do occasionally emerge from the streets into a genuine aesthetic consciousness. I happen to think that Basquiat is one of the best painters of the under-30 generation. Haring is frequently facile, but the facileness has flashes of brilliance. The others remain chained to their spray guns. Still, I don't begrudge them their chance to get out of the tunnels. There's a bigger world outside, and some of them may yet realize it. (110 West 57th Street; through January 7.)

Robert Kushner CONTINUES TO PLY THE fabric trade in three enormous works (plus drawings and wrought-iron screens) at Holly Solomon. These are bold and increasingly confident extensions of Kushner's devilish skill with decoration. I'm told he begins these wall hangings by warming up with yoga, so he can be limber when he draws a reclining couple in a trail of liquid paint. When the athletics are over, he stitches swatches of glittery, will-o'-the-wisp fabric onto the bare spaces between paint strokes. For ten years, he has kept the references the same: to costumes, kimonos, No robes, and other worldly goods. He's very good and getting better, but I sometimes wish he weren't so worldly—or that those references were a bit less glittery. Here's where I long to see Miriam Shapiro, who gave decoration a solid substructure of feminist ideas. Where is she now that we need her? (724 Fifth Avenue, at 57th Street; through January 2.) ■

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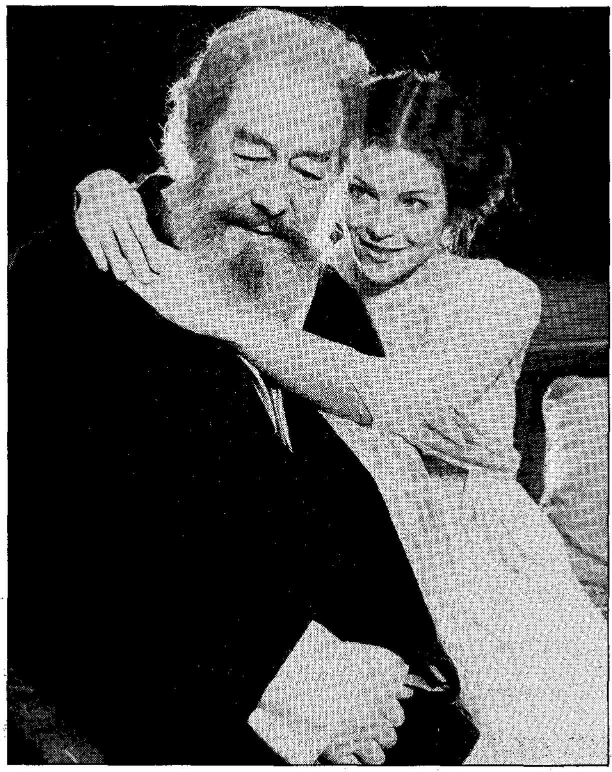
FROM DOOMSDAY TO DIAPERS

"...Shaw's *Heartbreak House,* pared down and miscast, is still welcome. *Baby* is likable and intermittently ingenious..."



A Shavian "romance": *Rex Harrison and Amy Irving.*

THERE IS NO DOUBT IN MY MIND THAT **Heartbreak House** is Shaw's masterwork. A four-hour play when uncut—not a minute should be cut—it contains a whole dying world along with inklings of another, better one trying to be born. It is a play that bears its historical context (England in World War I) and its autobiographical content (Shaw at 60, beginning to feel old) not lightly, but bravely, wittily, often profoundly, and sometimes even with a bittersweet lyricism all too rare in Shaw's oeuvre. A symbolic play, but one whose symbolism is magnanimous rather than constricting, for it applies to all societies in transition, all doomed social orders, all individuals who, while the ground is sliding under their feet, try to make the best of it by philosophizing, clowning, cursing, or inveighing—all good or at least pardonable ways of dealing with a landslide and the stumbling and tumbling it induces. The only ones whom Shaw will not forgive are the chiselers and snivelers, one of whom the production at the Circle in the Square unforgivably eliminates: Billy Dunn has been cut from this version, pared down to three hours (including two intermissions), which, to anyone who loves this marvelous play, must feel like fingernails bitten to the quick.

Next to the scissors, the biggest culprit is that miserable invention theater-in-the-round. The set must represent a country house built in the shape of a ship, not only to endow the proceedings with Captain Shotover's omnipresent eccentricity, not only to convey the metaphor of the ship of state, not only to suggest an ocean journey on a vessel out of control, but also and above all to provide an aura of quirky unreality in which everything is possible—as, say, in the Forest of Arden—so that the most outrageous tomfoolery and the most poignant poetry can converge, collide, and blend into one. Marjorie Bradley Kellogg has done the best one could to make an arena seaworthy, but it just isn't shipshape.

Anthony Page's direction is not much help. There is something mechanical about most of it, and the mechanism is rickety at that. To be sure, this is no play to be raced through, but neither is it to be dawdled over as so often here. And the cast or, to remain nautical, crew is a motley one indeed. Captain Shotover is 88, but Rex Harrison plays him as if *he* were that old. This is an interesting idea and pays off now and then; but, essentially, Shotover should be the peppiest, pepperiest, youngest and most rousing person present, and Harrison's somnolence, miserliness with the decibels, letting a third of his speeches dribble into his beard, are on balance ill-conceived. Granted, individual lines are well delivered, there is more spirit gum than spirit to this captain.

Rosemary Harris, however, is a most plausible, buoyant Hesione (though I imagine her as an even better Ariadne in the recent London production), incipiently blowzy but not overblown, exasperating (as she should be) but bewitchingly so. Even if Amy Irving does not quite manage to make Ellie's dizzying transformations entirely credible, she has a fine, poised, forceful way with the part: graceful, dignified, and slightly frightening. As Boss Mangan, Philip Bosco has himself a high old time with a nonstop high dudgeon, and though his tricks are old, there's no one like Bosco to take to and energize a stage without hogging it. And what a sublimely ridiculous haircut he sports! Dana Ivey, a wonderful actress, is miscast as Ariadne. Her accent and pacing are perfect, but she is playing mostly Miss Prism and sometimes Lady Bracknell, never Lady Utterword.

Stephen McHattie is a lackluster Hector Hushabye (which takes some undoing) who, except in the neatly executed imaginary duel, lacks charm, dash, bravura, and has a voice that is both gravelly and strangulated, like a call for help from someone buried alive. Jan Miner is not stout enough for Nurse Guinness, Bill Moor is a garish and effete caricature of a Randall, and the utterly un-British William Prince turns Mazzini Dunn into a fruitier but less tart Virgil Thomson. The last two are disastrous. Jane Greenwood's costumes are uninspired but inoffensive, and Paul Gallo's lighting is spot-on. A *Heartbreak House,* in short, too short and short on excellence; yet so superior a play in a nugatory season mustn't be shunned.

Bertolt Brecht once answered a magazine inquiry about when he had laughed loudest with "when I heard that Shaw was a Socialist." Yet as this play demonstrates with its eloquent plea for an end to idleness, for the right people to grab hold of the helm instead of lulling themselves into indolent sleep (Hushabye), spouting obsolete verbiage (Utterword), or overshooting the mark (Shotover), he was a more responsible Socialist than most, Brecht included.

A YOUNG STUDENT COUPLE, DANNY AND Lizzie; a youngish baseball coach, Nick, and his gym-teacher wife, Pam; a middle-aged college administrator, Alan, and his wife, Arlene—all three couples are expecting. A film sequence pro-

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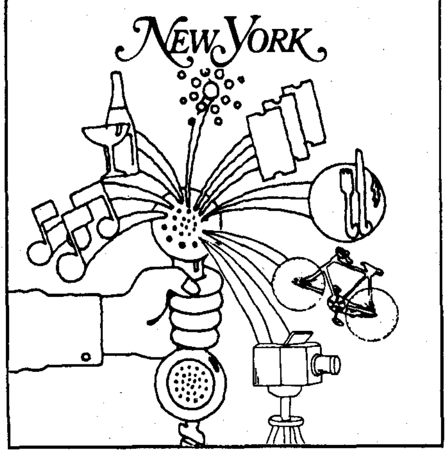

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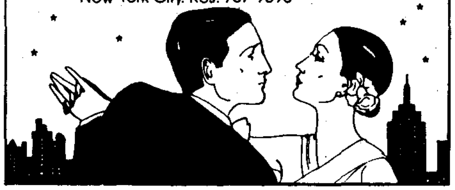

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jected on the set comically illustrates the journey of the spermatozoa expecting to reach the ovum. And the audience, at **Baby**, expects, at last, a good new musical. Among the sperm cells, only one out of many thousands will be successful. Among the couples, only two out of three will have babies. And among the show's three stories, I found only one satisfactory. Does anything ever live up to expectations?

Pam and Nick have a genuine problem: Nick's sperm is an extremely hit-or-miss affair. But the couple, in a very funny scene, agree to undergo a rather harrowing regimen to compensate for Nick's infertility. Good thing that they are both athletes, for some very fancy contortions are called for—as Pam observes later, she wanted to be in love "head over heels, not the reverse"; good thing, too, that when the doctor prescribes a sense of humor Pam can say, "That's the one thing Nick's got!"—though he doesn't see the humor in *that*. Pam and Nick, whose splendid marriage nearly succumbs to a weird ascesis, hold the interest in Sybille Pearson's book, and still more so in Richard Maltby Jr.'s lyrics, which are generally superior to it. Not so the other couples, whose problems are small and desperately stretched. Danny and Lizzie aren't married, which he, with fatherhood approaching, wants to rectify. But Lizzie, who loves him and wants the baby, deprecates marriage, which turns "brilliant women into wives." The eldest couple have three grown daughters to whom they devoted most of their time; Arlene would like at last to be alone with Alan in "a little apartment for two" that she could "decorate with something that isn't washable."

As you may be able to gather, the problems of these latter couples are, figuratively speaking, premature babies, and need an incubator to keep them alive. The book certainly can't, though the lyrics are often thoroughly amusing. About that fun weekend at the Plaza that proved so fertilizing, Alan and Arlene sing, "Then it means without a doubt/ That we didn't just pass out." And Maltby can ascend to "Will you give up something that you want?" "Sure."/ "Each of them will need orthodontia." But he can also plummet into "She's the type that inspires some poet,/ So how come that she alone doesn't know it?"

David Shire's music is of three kinds: nice but derivative (e.g., "Romance"), not quite so nice, but not derivative (e.g., "Fatherhood Blues," a clever number), and neither derivative nor nice (e.g., "The Story Goes On," a crowd-pleaser, but, to me, just a piece of brash, philoprogenitive flag-waving). Wayne Cilento has contributed rather standard, undemanding but ingratiating choreography, and, abetted by Maltby's sassy staging, the show moves along briskly for one act; in the second, however, we get mostly the bathwater.

Jonathan Tunick's orchestrations are jaunty and original, with a lean, clean sound; Pat Collins's lighting is intense yet various; Jennifer von Mayrhauser's costumes jovially epitomize the characters; only John Lee Beatty's scenery is better in concept than in practice. A recycling of his recent *Sea Gull* décor, this is a curtain that weaves its way along intricate tracks to come up with a number of arresting shapes further enhanced by projections. But the tracks are noisy, the slides not always persuasive, and the whole thing ends up smacking of artifice. The film sequences are a bit too cute; later they turn serious, which is no improvement.

Yet, with one exception, what a pleasing cast! As the middle couple, Catherine Cox and Martin Vidnovic shine steadily. She is the most fetching *jolie laide*, both comic and sexy (an unusual combination), an accomplished actress and singer who has a way of making broad effects feel subtle by a dryly witty delivery. He acts and sings with equal ease and authority, has an honestly blunt face, and can make us accept a baseball coach as a lover of Melville—improbable but heartening. As Arlene and Alan, Beth Fowler and James Congdon are both agreeable and effective, elegantly underplaying yet getting everything across. Todd Graff, as Danny, is a bit too callow for comfort, but he has a bundle of skills and puts them to telling use. Only Liz Callaway's Lizzie is intolerable. This is one of those aggressively charmless, thumpingly self-serving performances out of Barbra Streisand by way of Debbie Shapiro that hit you in the solar plexus with every move and sound. A supporting ensemble, however, is flawlessly funny.

Baby is a decent, likable, intermittently ingenious show, but it is ultimately too much of a muchness—or too little of a littleness.

Wednesday, BY THE ENGLISH PLAYwright Julia Kearsley, concerns a brain-damaged son, a nymphomaniacal daughter, their existentially militant, widowed mother, and the repressed nonentity of a man she hopes to snare. Played against a cheerless Lancashire background, this starts as a queasy sick joke, grows into genuine tragicomedy, then loses its grip in a series of unconvincing revelations, and ends on an understatedly provocative note. Original and unsettling, this short play has vibrant as well as flaccid moments, and is skillfully directed by Geraldine Fitzgerald, very well designed, and expertly acted by Sada Thompson, John Cunningham, John Bowman, and Mia Dillon. For venturesome palates. ■

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IT IS COMMON FOR FLEDGLING CHOREographers, or those of still modest achievement, to get together with a few of their friends and put on a concert. Move the production to a showcase like the Joyce Theater, however, mount a hugely expensive advertising campaign, cram the roster with borrowed stars, and you have the dance world's equivalent of a vanity-press publication. One would have thought that **Bill Carter** and **Ruth Mayer** would have shown more sense.

Both are veterans of the stage. Carter is a deeply affecting dancer with an unusual range. Not only has he starred with American Ballet Theatre, the New York City Ballet, and Martha Graham, he is also a terrific Spanish dancer. Mayer has been visible for some years at A.B.T.—a likable character dancer whose trademark is her thigh-length red hair. She is a neophyte choreographer; Carter, with more experience, has produced nothing very remarkable. Their efforts for the Joyce programs hardly added to their luster.

One of the most dismaying aspects of the occasion was that you couldn't really tell one's work from the other's. Each fashioned a rather banal idiom from simple classical steps and Grahamesque modernisms, then added local color—Spanish, Mediterranean, American-ballroom—as the moment required. Both seem to want to make dances with recognizable content—their advertising badmouths "dances that no one can possibly understand"—but the results are decidedly murky.

Carter's disastrously lengthy *Echoes*, the program note advises us, deals with the modern Greek's burden of a tragic history and his nonetheless unquenchable spirit. With a pair of hooded executioners placed like sentinels at either side of the stage, figures in costumes suggesting fire and ashes wallow in a misery that abates for a few sunny interludes. The dance in no way contradicts its explanation in the program, but it is so vague and portentous that it could fit any number of other explications as well. Mayer's *Bilitis Esseulée* proved even more inscrutable. Naomi Sorkin plays a voluptuous lady on a Grecian isle who loses her guy (Luigi Bonino, come all the way from the Ballet de Marseille) to a wicked witch (Mayer, in cloth of gold, with the fabulous tresses unbound). The scene shifts to a garden party that hints ever so delicately at communal sex, during which Sorkin, in delicious *négligé*, has a nervous breakdown and confines herself to solitary. All this, we are to believe, has something to do with the poems Pierre Louys wrote in the manner of Sappho.

There were glorious dancers to see on these programs—Stephanie Saland, Christian Holder, and Sara de Luis among them—but the one who probably accounted for the sold-out houses was Gelsey Kirkland. Mayer made two ballets for her, each no more than a string of discontinuous phrases. In *Gypsian*, a filmsy spoof of Romany numbers, she torments a trio of macho followers with a toss of her tousled locks and spins out of their grasp in pointe shoes as pliable as a second skin. *Concerto Solaire* gives her only the onstage pianist and oboist to tease, and steps—meant to show off her dragonfly quality—that just won't link up. Kirkland's well-being is a fragile thing, and we are lucky to see her at all, but her appearance in these unsubstantial works, whether it be for love or for money, is more than a little pathetic.

THE NEW YORK CITY BALLET'S 1,000TH performance of George Balanchine's **Nutcracker** on December 6 was the occasion for a fond farewell and a propitious debut. Peter Martins danced for the last time with the company he now leads, appearing as the Cavalier to Suzanne Farrell's Sugar Plum Fairy, thus duplicating his first American assignment with the group, in 1967. The response from the packed house—storms of flowers thrown from the audience and a prolonged standing ovation—was a salute not just to his glorious dancing but also to his suave partnering and to the inimitable partnership itself.

Jerome Robbins, who shares with Martins the position of ballet-master-in-chief, looked to his past as a character dancer and made his official debut—after a dry run at a matinee—as Herr Drosselmeier, the weird old man who makes the magic happen. He must have had fun with the makeup: his own trim white beard augmented with a matted wig ending in a grizzled pigtail, a patently false nose, and blacked-out incisors. To this he added a crooked gait, gnarled hands, and a characterization right on target—both benevolent uncle and macabre wizard. His zest for the undertaking was extraordinary.

IN *Midnight Well Water*, RECENTLY given at D.T.W.'s Bessie Schönberg Theater, **Deborah Hay** and her four-woman group seem to be the spirits of a wild southwestern landscape. They're accompanied by Pauline Oliveros and Sounding/Way, who use an accordion, a trombone, percussion instruments, and voice to suggest the sounds of nature: wind, water on rock, animal cries. In a

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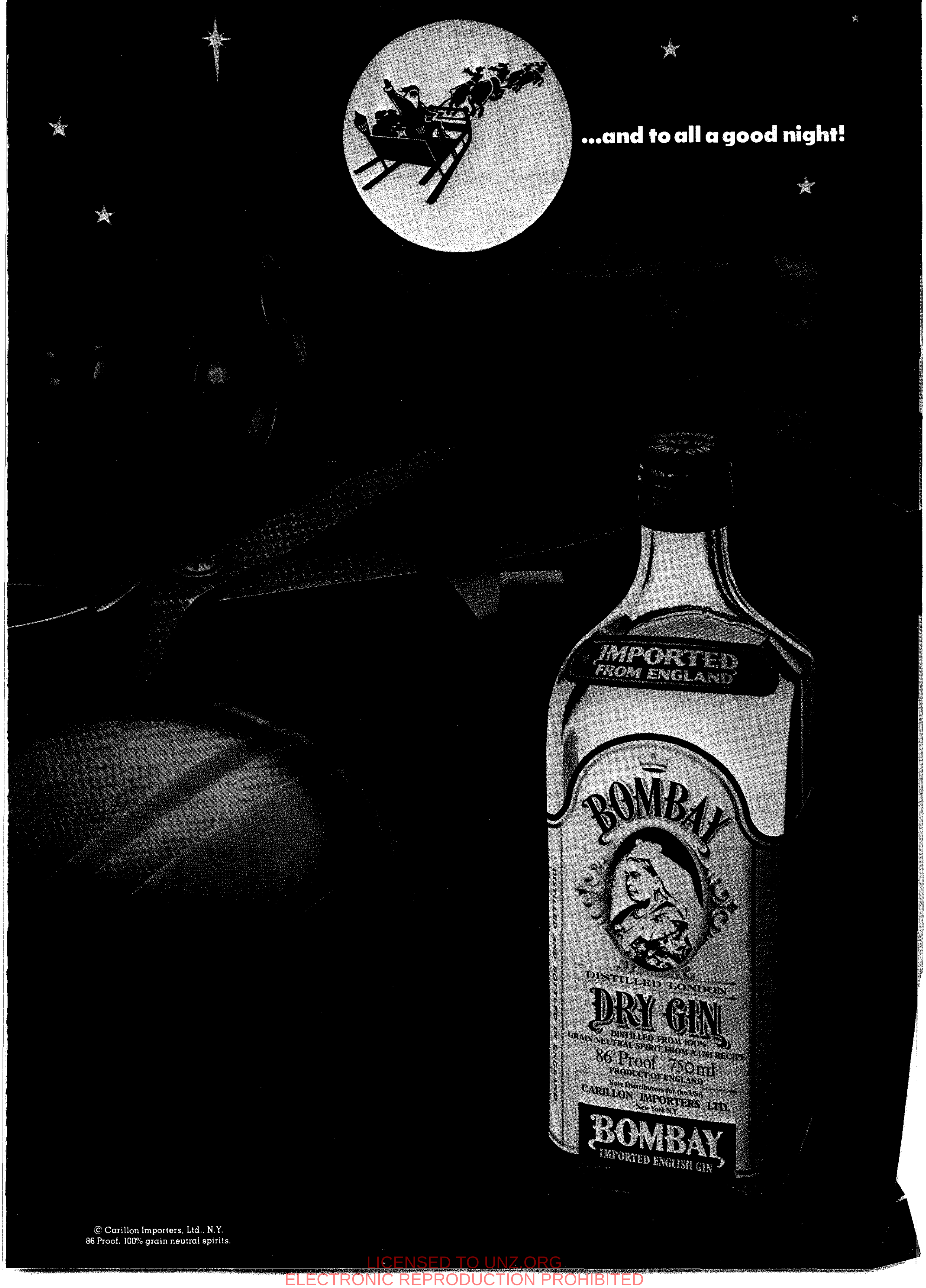
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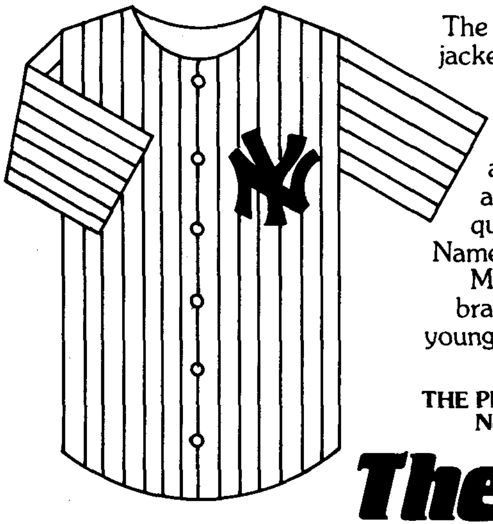

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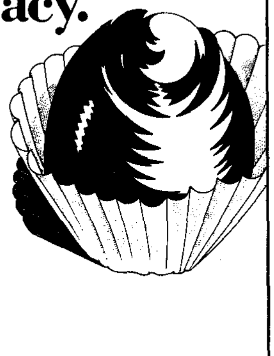

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stunning opening solo, Hay, a matu woman with a wise face, reveals th basic motifs of the dance. Her boc takes on strange shapes that remind yo of animals and animal movement, wit out imitating any specific creature. Th arms, for instance, sprung from a pow deep in the back, ripple in a way that both snakelike and winglike. Sh hunkers down, eyes focused keenly on faraway horizon, like a beast guardi its territory, or stands on all fours, hu from her spine, her arms a second set legs. She grimaces horribly, again an again, as if trying to recontour her h man face into that of another species- animal or demon.

Her cohorts are dressed in loose blac trousers with a sheet of faded plaid fa ric wrapped around them, sarong-styl They sway from side to side in angle postures, like figures from a totem; the spill across the gray floor like tumbl weed at the mercy of violent gusts; the hop like spastics, with gesticulatin arms; they run in swift circles, kickin their feet before them, arms whirling lik propeller blades; they cluster like crea tures sheltering from rain, emitting gu tural and keening tones that might b calls across a wide canyon. Passages c fierce energy are balanced by long mc ments of meditative calm, and the final finds them stepping smoothly in a hyp notic, interweaving pattern with quie open arms.

Some of this is quite beautiful, muc of it very peculiar. Hay is original, pr foundly sincere, and a compelling pe former. Like many of her ilk, howeve she's unable to transfer her work effe tively to her followers. At best, th women in her group look like imitatio Hays; at worst, they seem amateuris even foolish. Modern dance has suffere from this problem since the first of it great innovators; legend tells us of Dur can and quietly forgets the Isadorable

THOUGH ITS CHOREOGRAPHY IS ESSENtially abstract, **Nina Wiener's** *Win Devil,* part of the Brooklyn Academy c Music's Next Wave series, has an auto biographical feeling about it. The danc is "for my father," Wiener says in th program note, and Judy Pfaff's installation turns the stark Lepercq Space int a fantasy backyard that might well be th scene for fond memories of childhood. "real" tree is festooned with streamer and sprouts a single giant blossom pretend trees, made of color-splotche cylinders, are wheeled from one spot t another. Simple plywood cutouts suggest fences, doorways, window frames A huge, slatted disk and some overhea fans turn lazily, as if stirred by an intermittent breeze, while Sergio Cervetti's dream-music bubbles and fades Everything is delicately tinted with rainbow colors.

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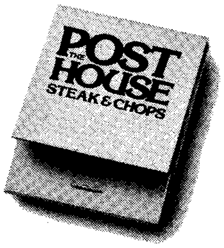

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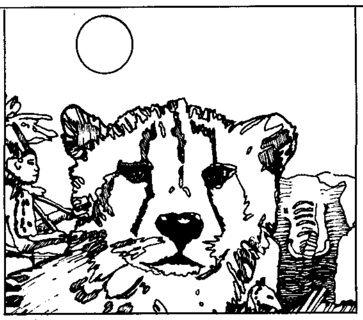
Four women and two men in fancifully constructed sweat-suiting use the space as their playground. Some of their movement is stretched and fleet, like ballet dancers'. But just as often, they're tumbling on the ground—pitching or spilling to it, spinning, sliding, and rolling on it, limbs askew. From time to time they calm down and make gestures that almost seem to constitute a secret language.

In the latter half of the dance, the tone changes. The dancers are stripped to skintight practice clothes. The music darkens; we hear voices chanting, and ominous winds. The mood that was gentle, innocent, uncomplicated, now has intimations of turbulence. A duet in the first section had a man and a woman testing each other's balance, their physical relationship a lighthearted game. The central duet in the second half—heightened by being performed in silence—suggests the sexual awakening of adolescence, the first experience of intercourse. At the same time there is the suggestion of artistic awakening. As the lovers tentatively approach and couple, we finally see Wiener herself, high on a balcony shielded by slatted blinds, duplicating the moves of the woman below with the absorbed detachment of a dancer marking out her part, or a choreographer designing a dance.

There were wearisome stretches in *Wind Devil,* and the gestural element in the choreography doesn't quite adhere to the rest, but the piece shows Wiener's customary quiet invention. It's refreshing, too, to encounter an artist who can look back on her past with equanimity instead of outrage.

RIGHT BETWEEN THE FAMILY GATHERINGS of Thanksgiving and Christmas, the **Alvin Ailey American Dance Theatre** opened its three-week winter season at the City Center with a twenty-fifth-birthday gala celebrated with home-style warmth. All the relatives were there, some 40 former members of the group, from the dulcet Sara Yarborough to the majestic Judith Jamison, from Hector Mercado, straight from *Cats,* to George Faison, who choreographed *The Wiz.* Not just there, mind you, but dancing—in a panorama of favorites from the company's repertory and a couple of special numbers. Friends in rather different fields did the spirited speechifying, among them Diahann Carroll, who made her Broadway debut along with young Alvin in *House of Flowers,* and Natalia Makarova, who went to her first disco to loosen up for her performance in a jazz ballet of Ailey's at A.B.T. The present company appeared too, during the three and a half hours of glorious dancing, as if to remind us that the current generation equals the great old-timers in every way. ■



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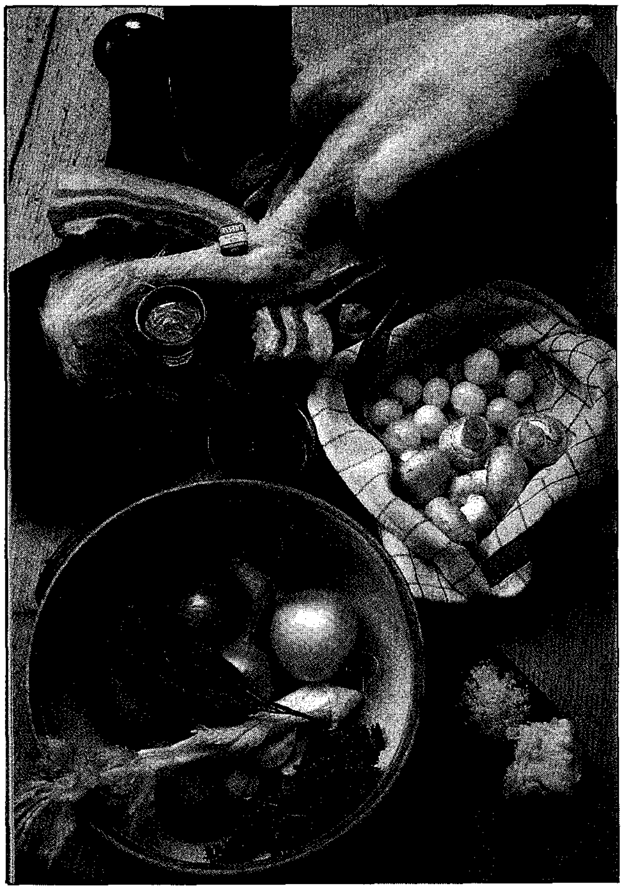
COUNTERCOUP IN THE KITCHEN

"...These books signal a triumphant resurgence of gloriously gutsy food over nouvelle cuisine's three corsages a day...'

> *People should also be happy and feel satisfied once in a while, and with guilt-free conscience enjoy some anachronistic unchic food of the kind that made winters bearable.*
>
> —Miriam Ungerer, *Country Food*

JUDGING BY THE COUNTERREVOLUTIONary contents of this year's most welcome cookbooks, Ungerer's manifesto might well have been printed in leaflets and scattered from planes. The books signal a triumphant resurgence of gloriously gutsy food over Nouvelle Cuisine & Company's prescription of three square corsages a day. Throughout the lot, you'll find lusty, nostalgic cooking, at once stimulating and soothing, the kind of food that speaks of open fires, ropes of garlic, wine in straw casks, hams dangling from rafters, and napkins knotted about the neck. Whether their culinary roots are American, French, Russian, or German, when it comes down to essential techniques and ingredients the authors have spent a surprising—and rewarding—amount of time cultivating common ground. If they all have their way, this will go down as the year of the spud and the dumpling, not to mention fritters and sausages, beans and wild mushrooms, ducks, geese, smoked slab bacon, groats, grains, sackfuls of nuts, hand-cut noodles, patties and pancakes, sauerkraut and cabbage, game and innards, caramelized syrups, aged brandies, tart fruit purées, clabbered milk and sour cream, sweet and savory pies, fat strudels and sizzling turnovers, babas and charlottes, stews and soups thick enough, as the Irish like to say, to trot a mouse on. Here, in short, is anti-Orwellian soul food for the mid-eighties.



Poulet de Bresse: *Still life from* The Taste of France.

THE PICK OF THIS PRIZE RECIPE CROP, **The Cooking of South-West France,** by Paula Wolfert (The Dial Press/Doubleday; $24.95), is that rarity in publishing, a gastronomic masterwork. Set Wolfert loose in a regional cuisine and sooner or later she's sure to emerge as the Margaret Mead of its larder, the Madame Curie of its stove. Trust Wolfert to deliver the honest goods, whether she's explaining the chemistry of cooking ("The acid of tomato in the ragout keeps the beans from cooking too quickly, so that they can absorb more flavors"), discussing its social history, or quoting a Gascon friend on the relative merits of brandies (" Cognac is a pretty girl in a freshly laundered smock.... Armagnac is a tempestuous woman of a 'certain age,' someone you don't bring home to Mother, someone who excites your blood ").

Uncomfortable with the experimental excesses of the nouvelle movement, Wolfert inadvertently stumbled on "the cuisine I'd been searching for," which she likens to the best of Mother's cooking, while on a sleuthing trip to track down the perfect cassoulet, the signature bean-and-mixed-meats stew of southwest France. We've tried the winning recipe and its runner-up, both of which she's published, and they are worth every minute of the effort involved, including the time-consuming preparation of preserved confit of duck.

The author describes this volume as "a living cookbook" combining ancient traditions with updated recipes lightened eithe by her or by one of a circle of brilliant young French chefs born in the region. "I lightened almost everything bu the cassoulet—tha would be like desexing Burt Reynolds!"

Among the many recipes we intend to try next are the main-course soups, a duck-breast-and-wild-mushroom salad, potato cake stuffed with braised leeks, a fresh-tomato-and-caper sauce to liven up a pot-au-feu rabbit (we've found it even in a butcher's case of a suburban Grand Union) garnished with Bosc pears baked with fresh ginger, and a strudel-like pastry cake filled with apples and prunes in armagnac And more: As the Gascon said of armagnac Wolfert's book excites the blood.

FOR FRANCOPHILE COOKS TOO LAZY OR tired to make it into the kitchen, le alone into confit, the best news of the season is photographer Robert Freson's **The Taste of France** (Stewart, Tabori & Chang; $40). Like a sumptuous medieva book of hours, this outsize family album of the fourteen regions of French gastronomy captures the soul of a civilization through poetic glimpses of everyday life. Landscapes alive with animals and flowers and full-page still lifes caught in elegiac light alternate with Manet-palette portraits of vintners, farmers hunters, and aproned keepers of inns and marketplace stalls. In the likely case that the 375 color photographs spur you to reproduce the dishes therein, here are 100 recipes, many of which were coaxed from local farmers' wives and proprietors of village *auberges* and café-restaurants.

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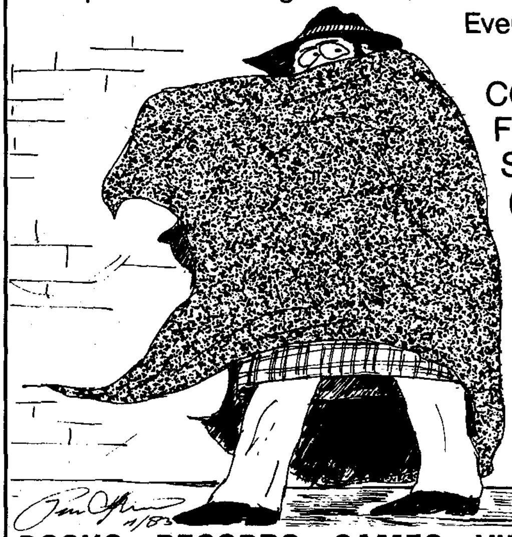

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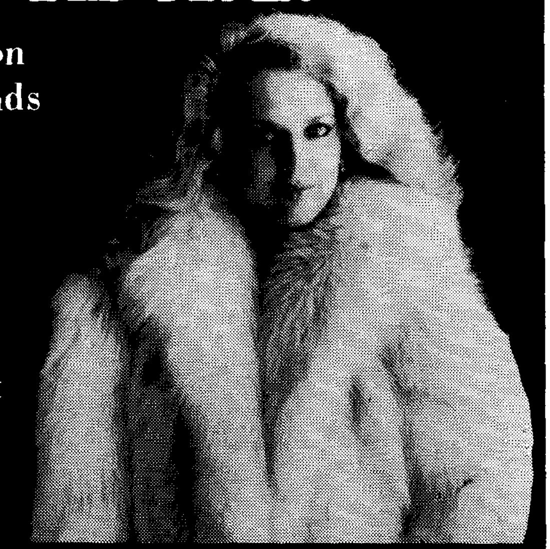

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BEFORE DELVING INTO **The Great Dessert Book,** by Christian Teubner ar Sybil Gräfin Schönfeldt (Hearst Book $30), a few words of warning: (1) do n be misled by the deplorably inaccura subtitle, "Classic Light Desserts of tl World," and (2) do not leave this boo near droolers. As far as the promise light desserts are concerned, there are fact exemplary sections on ices and soufflés, compotes and salads. Counte revolutionaries, however, will want flip immediately to "Special Desserts with its yeast-cake savarins oozing pu dles of dark rum and apricot glaze, i crisp waffles, and a strawberry charlot that skips the usual ladyfingers in fav of pinwheel jelly-roll slices. Neverth less, it's under "Austrian Specia ties" and "Puddings" that the forces northerly heartiness hit their real strid How about potato-pastry purses fille with rum-and-cinnamon-scented fru purée; rotund yeast dumplings fir drizzled with melted butter, then pelte with a dark rain of poppy seed; a ta steamed chocolate pudding cake; a "V ennese soufflé" of butter-fried brea layered with cranberry jelly, saturate with mulled red wine, then piled hig with meringue-based dumpling browned in the oven, and dusted wit sugar? Nearly 600 color photograph many step-by-step, make this a compr hensive teaching manual demonstratin everything from the textural stages sugar syrup to the rolling out of a strud sheet vast enough to sleep all thre Diors. Although we've found a few flaw such as contradictory instructions f kaiserschmarrn and bemusing Teuton translations ("*Topfen,* as quark is calle in Austria"), this book, originally pu lished under the more suitable title *D Grosse Buch der Desserts,* belongs in e ery sweet-lover's library.

TWO EXTREMELY APPEALING RUSSIA cookbooks have appeared this fall, bot celebrations of food sustaining enoug to stave off a deep Siberian freeze. **Th Art of Russian Cuisine,** by Anne Volok with Mavis Manus (Macmillan; $24.95 is Tolstoyan in scope, detail, and he Volokh, an émigré to Los Angeles wh was for seven years food writer for th Sunday edition of *Izvestia,* expresses he delight at finally being able to preser the magnificent classic dishes of Russi to an audience "with the means available to implement them." American-bor Darra Goldstein's **A la Russe: A Cookbook of Russian Hospitality** (Rando House; $16.95) reads as if written by Chekhov heroine in determined pursu of her family's ancestral past. Bot women baste their chapters with man evocative excerpts from Russia's food obsessed great literature, and both suc ceed in whipping up appetites to bearish roar. Because of its comprehen ve length (632 pages) and its author's eviously accumulated professional owledge, the Volokh book would have be our first choice. However, both oks fully chart the map of Russian stronomy, with its gargantuan kuska tables laden with hot and cold rs d'oeuvre, unusually seasoned vod- ıs, litanies of savory steaming Siberian eat dumplings, nutty kashas, golden ini, pickles, preserves, imaginative fish ıd vegetable dishes (inspired, no doubt, the Russian Orthodox Church's 250 eatless-and-dairyless fast days), and ıla holiday desserts. And although oldstein's prose occasionally sports e fixed smirk of the professional folk ancer, both books would make ex- ellent bed companions during the long hite nights.

RITTEN IN PROSE WRY ENOUGH TO ickle peppers, Miriam Ungerer's **Coun- y Food: A Seasonal Journal** (Random ouse; $16.95), which we quoted earlier, ıakes for inspired simple cooking and alefully funny reading. Ungerer's pet eeves (among them cold pasta salads— ıat "beastly fad"—parsnips, nutri- onists, and commercial croutons in- ısed with sufficient preservatives "to ive them the shelf-life of an Egyptian ıummy") are paraded throughout with ıe steeliness of a blue-ribbon handler at dog show. Her pet passions, on the ther hand, introduce us to the pleas- res of finnan-haddie pâté, mussel-and- otato salad, a remarkable wild-mush- oom meat loaf, charcoal-roasted hicken tarragon, corn bread with acon, brandied-mincemeat-and-pear rêpes, and a down-home peach cobbler ith a rich biscuit cover.

THE COOKING OF GAME AND GAME FISH . . is more American than apple pie and ıore indigenous," say Angus Cameron nd Judith Jones, authors of **The . L. Bean Game & Fish Cookbook** Random House; $19.95). For sheer ative heartiness, nothing is going to ouch this definitively instructive work r years to come. While camp cooks ill probably turn more often to the ecipes for freshwater bouillabaisse or heasant potpie than to those for rumbed and fried beaver tail or moose la mode, it is in large part the extraor- inary range of gastro-bestiary wonders etailed here that make this a landmark eference book. Aside from nearly 500 ecipes, which may be as plain as break- ast corn pone (for "lusty eaters toast eems a bit effete") or as sophisticated as lleted trout with macadamia nuts and ried capers, there are long Daniel oone–ish passages on butchering, carv- ng, and dressing big game and compil- ng a grub list, as well as sourdough dvice on wilderness lunches and meals foot in the bush. ■

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DOC OF AGES

"...Nearing 80, Doc Cheatham still seems to be at the top of hi game. His trumpet playing crackles, and he's eager to work..."

THE LAST SET IS BEGINNING AT SWEET Basil's Sunday jazz brunch, and the trumpet player, the leader, has an announcement for the almost full house. "I have a request for 'Sophisticated Lady,' " Doc Cheatham says. He is about to raise his horn when he decides there is one more person who should be told the name of the tune.

Cheatham half-turns his head toward John Bunch, who is filling in this afternoon for the group's regular piano player. " 'Sophisticated Lady'?" Cheatham asks. The only reply is a look on the pianist's face that says, "I know the lady well." Cheatham turns back to the audience. "We're going to play 'Sophisticated Lady,' " he says. "John Bunch will take the first chorus, and I'll play obbligato for that."

The fact is, not everyone is listening as Cheatham discloses his strategy. The table behind me is dissecting *The Big Chill.* A crowd to the right is breaking down the responsibility for the bill, the tax and tip, and the cab ride to Sheridan Square.

Cheatham is playing the Duke Ellington melody with a rubber mute inside his horn. After a chorus, he switches to a metal mute. The solo is muted, but hardly polite. He moves the quartet to "Do Nothing Till You Hear From Me," and then a driving "It Don't Mean a Thing if It Ain't Got That Swing." Cheatham's final solo in the Ellington medley crackles, but his grip on the trumpet hasn't changed since he began the languorous "Sophisticated Lady." He keeps both hands on the horn, his arms extended as if he were resting them on a fence. The stance belongs in a music textbook or a photograph of any well-drilled swing-era brass section.

"I wanted to join Duke's band so bad," Cheatham said. We were sitting at the kitchen table in his apartment, in the East Nineties. "Duke liked me. I've got a write-up where he said the one thing he regretted was he didn't get to record with Doc Cheatham." There was one chance to work with Ellington, but when the call came Cheatham was recovering from a hernia operation. That was 1973. Duke, who was to die a year later, was 74; Cheatham was 68.

Here he is, 78 years old, still going strong. "He's amazing," said Dan Morgenstern, director of the Institute of Jazz Studies, at Rutgers. "Brass players usually get shaky when they reach that age. Doc's style is very precise, very demanding, but his phrasing, his range, his intonation, are intact. He's not afraid to go after high notes. When you consider that Doc wasn't known as a soloist at all, he has really blossomed."

Cheatham: *"I think this is my greatest time."*

Adolphus Cheatham—"Doc," because there were several physicians in his family—left Nashville for Chicago in the mid-twenties. He listened to Louis Armstrong play with King Oliver, turned up at the Apex Club with Bix Beiderbecke to sit in with clarinetist Jimm Noone. He made his first records 1926, accompanying blues singer M Rainey, and spent the next dozen yea as just another tuxedo: He recorded 1929 in Barcelona with Sam Wooding Sus Chocolate Kiddies, and for seve years beginning in 1932 was the lea trumpet in Cab Calloway's orchestr rarely soloing. The lead ma holds the brass togeth ("You're responsible for th band's swing," Cheatham saic It was the Depression, ar steady work, any work, wa nice—if you could get it. Dc always did.

"Those years, no trump player wanted to play lea trumpet. No, no trumpet pla er," Cheatham said. He spok softly, repeating phrase choosing his words as careful as he does his notes. "I coul have played in every band i the country, because yo couldn't get enough lead trun pets. Everybody wanted t solo."

Why did he join Calloway "Because he was makin money. He was somethin new—shouting, jumping, dan ing, clowning. At the end, h added great players—Be Webster, Jonah Jones, Ch Berry. Before that, he ju wanted guys playing notes re fast. Everything was bacl ground for Cab. He was carr ing on and jumping all over th place. All over. But he got t the point where he got a littl tired. Eight, nine years, that's long time to stay on top. Peopl just didn't listen to him anymore. Gc tired of him, I guess."

In the late forties, Cheatham's caree took an odd turn. He began tourin South America. The one-nighters wer familiar, but the bands belonged t Machito, Ricardo Ray, Perez Prado. A the audition for Prado, the bandleade asked Doc to play the splashy solo fror his hit record, "Cherry Pink and Appl Blossom White." It was easy picking "A melody with a smear, that's all it is, Cheatham said. "Anybody can play tha

Photograph by James Nachtwey/Black Sta

think anybody can. I played it every ght for a year. And all his other solos. ambo Number One right up to ambo Number Seven."

It was midmorning, and his apartment as quiet. Rain was on the way, and the y was darkening. Suddenly a door ammed in the hall, and we jumped rward 30 years. "The last ten years," he id, "that's been the best time for me. I as more of a section player all those her years. Didn't do any solo work ardly at all. Hardly at all. I like what I o now. I feel more free. I always knew could do it, but I didn't have the oppor- nity. I think this is my greatest time. oo bad it came so late. I could have ally been famous, I think, if I hadn't osen to be a lead-trumpet player. I ink I would have made a very good ame for myself. I wanted to. But I was oing what I was paid to do."

The Sunday sessions at Sweet Basil egan for Cheatham in 1979. When the urrent owners, Phyliss Weisbart and lel Litoff, took over, two years ago, ere was no second opinion about Doc r the regular members of his quartet—huck Folds, piano; Al Hall, bass; Jackie Villiams, drums. "Doc's an angel," Veisbart said. "He's never tired, he ever complains, he always looks ter- fic." On his birthday, they bring out a ake. And they don't say a word when he ngs a few numbers in a voice that's omewhere between that of George urns and a troublesome radiator.

Doc's complaints are few. Okay, weet Basil may be a bit snug for him. ifteen bodies would pack the bar at the ar of the room. The tables begin at the ot of the small stage, and even when e conversation isn't about *The Big hill,* a little chatter goes too far. ("Some eople come just to talk," Doc said, and it gets so loud you say, 'What's the se?' You just can't see where what u're doing makes any sense. But u're working. So you go on and play.")

Every so often the Lester Lanin office alls him, and he plays a wedding or rivate party. "Struttin' With Some arbecue," if that's what they want, "St. ouis Blues," "real slow, because that's ow W. C. Handy wanted it played"; he an sit out when the other trumpets ackle tunes he doesn't know. "I like to lay with Lanin," he said. "I like to play. don't care what it is."

Nearing 80, Doc Cheatham still seems be at the top of his game. Certainly, e's still eager to work.

"It's nice at Sweet Basil," he said, "but 's hard to make it on one day a week. can be done, but you got to tighten up. Ve used to have so many groups, so any musicians. Where did they all ome from? *All* those bands. *All* those usicians. Now they're all dead. All one. It's down to a few now. My good- ess." ■

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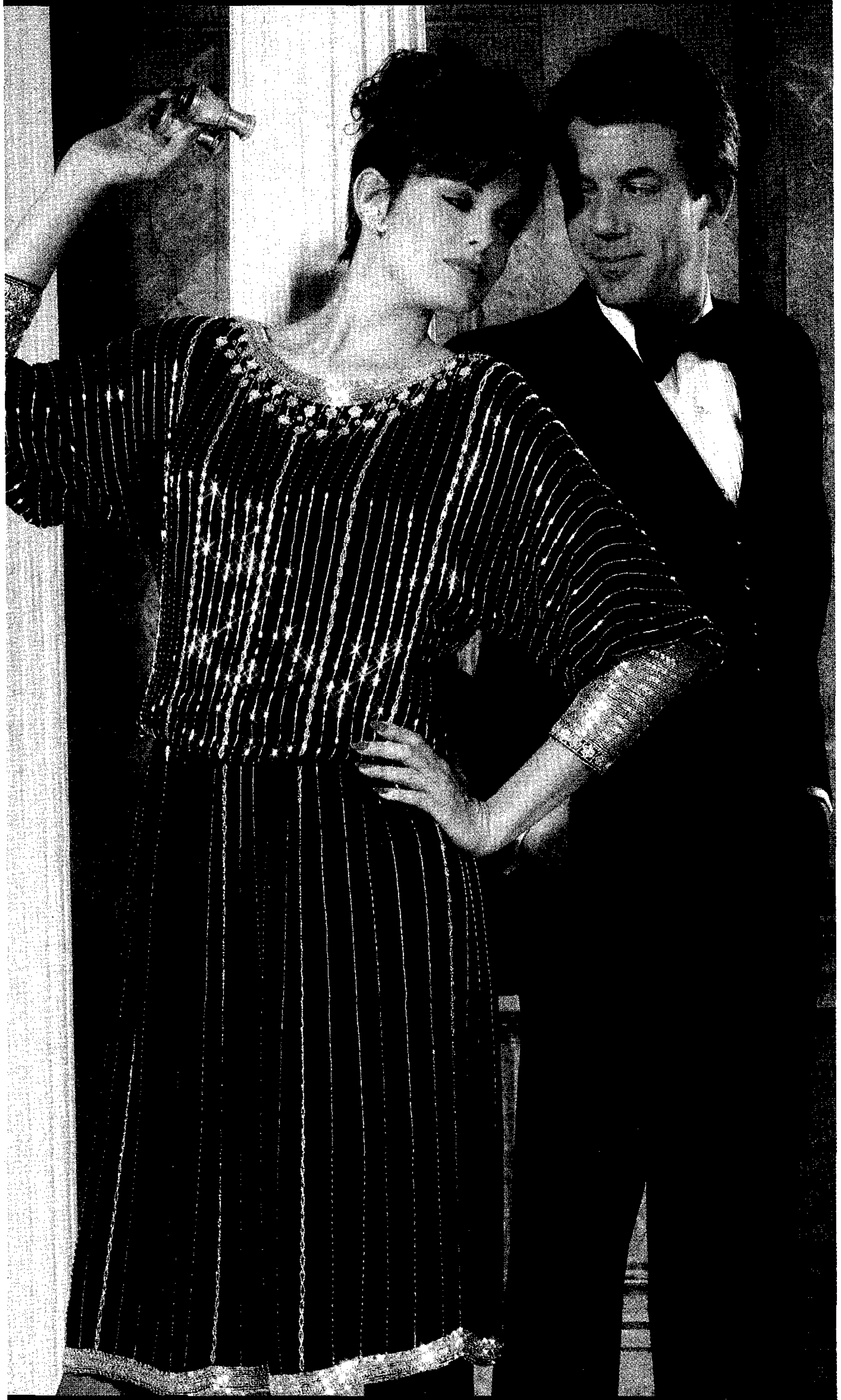

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SALES & BARGAINS

BY LEONORE FLEISCHER

Shoes and Boots

THIS ELEGANT MADISON AVE. STORE features shoes and boots for men and women, now 30–50 percent off. For women, from the Vittorio Ricci collection, at 50 percent off: mid-heel calfskin pumps, were $195; mid-heel V-throat kidskin pumps, were $195; mid-heel ostrich pumps, were $525; demi-wedge kidskin pumps in gray, raspberry, tea rose, black, or moss green, were $195; spectator pumps in taupe and black, were $195. For women, at 30 percent off: mid-heel nappa-leather boots in taupe, cognac, periwinkle blue, forest green, Bordeaux, or black, were $295; rhinestone-and-suede evening shoes in black, red, blue, ice, or charcoal, were $225. For women, from the Stéphane Kélian collection: two-tone handwoven pumps with low or mid heels, were $250, now $150; soft-calfskin pumps, were $195, now $117; assorted flat leather boots, now 30 percent off. For men, from the Vittorio Ricci collection: side-buckled suede slip-ons in gray, black, or brown, were $185, now $120.25; lace-up calfskin dress shoes, were $185, now $111; high textured-leather boots, were $295, now $206.50. American Express (A.E.), Carte Blanche, Diners Club, MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *Vittorio Ricci, 645 Madison Ave., near 60th St. (688-9044); Mon.–Fri. 10 a.m.–7 p.m., Sat. 11 a.m.–6 p.m., and Sun. noon–5 p.m.; while stock lasts.*

Italian Yummies

TODARO BROS. IS OFFERING IMPORTED delicacies at sale prices: 8- and 17-oz. boxes of Perugina Baci chocolates, were $6.25 and $12, respectively, now $5 and $10; 2-lb. gubana traditional coffee cakes from Friuli, were $12, now $10; 1-lb., 2-lb., and 70-oz. tins of Lazzaroni amaretti cookies, were $8, $15, and $35, respectively, now $6.50, $13, and $24.95; Marcel Recorbet jams, jellies, and mustards, now 20 percent off; 17- and 33-oz. containers of Bel Canto extra-virgin olive oil, from Liguria, were $4.50 and $8, respectively, now $3.98 and $6.49; 17-oz. containers of Bel Canto balsamic vinegar, were $3.50, now $2.49; 2-lb. containers of Bertagni tricolor cheese tortellini, were $9.50, now $7.50; Parmigiano-Reggiano cheese, was $10.98 a lb., now $8.98; bündnerfleisch dried cured beef, was $18 a lb., now $1 270-g. jars of sun-dried tomatoes, we $8, now $6; 280-g. jars of marinated Ali white-anchovy fillets, from the Adriat Sea, were $6.50, now $5; 5½-lb. blocks Sebaste torrone nougat candy, fro Piedmont, were $40, now $32; an more. A.E. accepted; no checks. *Toda Bros., 555 Second Ave., near 31st S (532-0633); Mon.–Sat. 7:30 a.m.–8:3 p.m. and Sun. 9 a.m.–6 p.m.; closed 12/2 and 1/1; through 1/15.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Showroom Sale

THERE'S AN ASSORTMENT OF VER pretty merchandise here for women, a at wholesale prices or below: wool an wool-blend shawls, retail $60, here $2 elaborate hand-beaded belts, retail $21 here $95; wool-felt hats, retail $35–$6 here $10–$20; velvet-mesh hats, jewele and studded, retail $30–$100, here $12 $40; jeweled belts, retail $40–$220, her $12–$95 (for a 3-in.-wide belt with fiftee rows of rhinestones and a rhineston buckle); faille belts, retail $18–$22, her $6–$12; single- and double-wrap rubbe belts, retail $6–$40, here $3–$20; pol ester-and-cotton-blend sweatshirt some embroidered, retail $12–$65, her $5.50–$15; black lace scarves, retail $2 here $8; and more. Cash-and-carry onl all sales final. *Two Blondes, 7 West 36 St., twelfth floor (239-8560); Wed., Thurs and Fri., 12/16, noon–6:30 p.m., Fri 12/23, till 4:30 p.m., and Sat. 10 a.m. 4:30 p.m.; 12/15–17 and 21–23 only.*

Fabric

THE ANNUAL ONE-DAY FABRIC SALE A the Fashion Institute of Technology ben efits the F.I.T. Alumni Scholarship Fun and features donations of ends of bolt sample cuts, and more from America best-known designers, ready-to-wea manufacturers, and fabric houses. Th fabrics include wools, cottons, blend and synthetics, now $1–$8 a yd. If yo sew, don't miss it. Checks accepted; n credit cards; all sales final. *Fashion In stitute of Technology, 227 West 27th St Building C lobby (760-7701); Tues. 1 a.m.–6 p.m.; 12/13 only.*

Bags

TRAVEL BAGS, ARTIST'S PORTFOLIOS and handbags are offered by the manu facturer in her showroom-apartmen Some items are firsts, some seconds, bu the seconds are not damaged. First include: garment bags with thre pockets and extra handle, retail $6 here $35; suit-length garment bags, retail $55, here $30; duffel bags with shoulder and hand straps, retail $28, here $14; cosmetics or money pouches, retail $3,75–$4.50, here $1.75–$3.50; small canvas-duck shopping bags, retail $12, here $6. Seconds include: artist's portfolios, here $11–$29; crescent-shaped shoulder bags, retail $18, here $11; shoulder-sling shopping bags, retail $17, here $10; and more. Cash-and-carry only; all sales final. *Multiple Choice, 251 West 92nd St., Apt. 11D (874-4856); Fri. 1–8 p.m., Sat. 9 a.m.–1 p.m., and Sun. 1–5 p.m.; 12/16–18 only.*

Small Electrics

YOU CAN FIND HOLIDAY GIFTS FOR EVerybody at this discount store: Oster Kitchen Centers, here $134.95; Kenwood mixers with stainless-steel bowl, here $249.95; Hamilton Beach 702 food processors, here $39.95; Presto 4- and 6-qt. pressure cookers, here $27.95 and $30.95, respectively; KitchenAid K45SS mixers with dough hook, here $177.95; Waring vegetable juicers, here $46.95; Waring electric food slicers, here $39.95; Wear-Ever Bounty seven-piece cookware sets, here $24.95; Salton ice-cream-makers, here $19.95; Salton electric espresso-and-cappuccino-makers, here $54.95; Salton convection toasters, here $29.95; Toshiba mill-and-drip coffeemakers, here $109.95; Eureka Mighty Mite vacuum cleaners with attachments, here $79.95; Norelco Cleanup Machine cordless lightweight vacuum cleaners, here $27.95; Westminster twin-size electric blankets, here $29.95; Soda King 1-qt. syphons, here $18.50; boxes of ten CO_2 cartridges, here $2; Magna Wonder knives, here $19.95; G.E. Light & Easy irons, here $19.95; Smith-Corona Enterprise electric typewriters, here $189.95; Kaz Steam Facials, here $14.95; Oster Foot Massagers, here $19.95; Clairol makeup mirrors, here $18–$35; Norelco battery shavers, here $19.95; Norelco Triple-Header dual-voltage shavers, here $29.95; Remington Micro Screen XLR-800 shavers, here $29.95; Braun dual-voltage hair dryers, here $19.95; voltage converters, here $8.95; and more. M.C., V., checks accepted; exchanges possible. *Dembitzer Bros., 5 Essex St. (254-1310); Mon.–Thurs. 10 a.m.–6 p.m., Fri. till 1:30 p.m., and Sun. till 5 p.m.; while stock lasts.*

Lamps

KOCH & LOWY IS MOVING AND CLEARING away lots of contemporary lamps of its own design. Many lamps are few-of-a-kind, and all are sold as is. Chrome, black, or white clamp- or screw-on lamps, were $26, now $5; solid-brass five-arm chandeliers, were $550, now $137; brass pharmacy lamps, were $169, now $60; brass or chrome swing-arm floor lamps with reflector and shade, were $216, now $60; one green-glass hanging "pool table" fixture, retail $40, now $15; fully adjustable white architect's lamps with clamp and wall bracket, were $198, now $49.50; brass desk lamps with dimmer switch, were $189, now $49.50; Czech-crystal wall or ceiling fixtures, were $84, now $21; and much more. Checks accepted; no credit cards; all sales final. *Koch & Lowy, 940 Third Ave., near 57th St., second floor (786-3520); Mon.–Fri. 10 a.m.–5 p.m.; through 12/23.*

Mufflers and More

WOOL OR CASHMERE MUFFLERS, FLINGS, and shawls are here for men and women at less than wholesale prices: double-faced mufflers, 5 ft. long, retail $40, here $15; double-faced flings, retail $110, here $35; 5-ft. plaid cashmere mufflers, retail $110, here $40; one- and few-of-a-kind hand-fringed wool squares, retail $125, here $50. Checks accepted; no credit cards; all sales final. *Sheila Levine, 915 Broadway, at 21st St., seventh floor (254-8700); Mon.–Fri. 10 a.m.–6 p.m.; through 12/16.*

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CUE

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A Complete Entertainment Guide for the Week Beginning December 14.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"First Contact"; "Trobriand Cricket." #2—Thru Dec. 12: "Barry Lyndon." Dec. 13: "The Woman in the Window"; "The Night of the Hunter." Dec. 14-15: "Claire's Knee"; "La Salamandre." Dec. 16-17: "1900." Beg. Dec. 18: "Breaker Morant"; "Paths of Glory."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Krieg und Frieden/War and Peace."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Dec. 13: "Passion." **AGEE ROOM—**"In the Realm of the Senses."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "The 1st U.S. Erotic Film Festival."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Dec. 15: "Never Say Never Again." Opening Dec. 16: "The Man Who Loved Women."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Dec. 15: "The Dead Zone"; "Trading Places."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Dec. 13: "Death in Venice"; "Conversation Piece." Dec. 14-15: "Sunday Bloody Sunday"; "Making Love." Dec. 16-17: "Taxi zum Klo"; "Abuse." Beg. Dec. 18: "The Godfather."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Dec. 15: "The Return of Martin Guerre." Opening Dec. 16: "Gorky Park." #2—"Scarface."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Under Fire." #2—"Rear Window." #3—"Heat and Dust." #4—"Beyond Reasonable Doubt."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Educating Rita."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Right Stuff."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Dec. 15: "Never Say Never Again." Opening Dec. 16: "Two of a Kind."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Christine."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Dec. 15: "Educating Rita." Opening Dec. 16: "To Be or Not to Be." #2—Thru Dec. 15: "The Big Chill." Opening Dec. 16: "The Keep." #3—Thru Dec. 15: "Richard Pryor. . .Here and Now." Opening Dec. 16: "The Man Who Loved Women."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Dec. 13: "Scarface." Opening Dec. 14: "Silkwood." #2—"Scarface."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"The Right Stuff." #2—Thru Dec. 15: "A Night in Heaven." Opening Dec. 16: "To Be or Not to Be." #3—Thru Dec. 15: "Amityville 3-D." Beg. Dec. 16: "Never Say Never Again." #4—"Deal of the Century." #5—"The Big Score." #6—"The Osterman Weekend."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—Thru Dec. 15: "Richard Pryor. . .Here and Now." Opening Dec. 16: "The Keep." #2—582-5070. "Christine."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Dec. 15: "Nate and Hayes." Opening Dec. 16: "Uncommon Valor."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Dec. 15: "Never Say Never Again." Opening Dec. 16: "The Man Who Loved Women."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1 & #2—"Sudden Impact."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Dec. 15: "The Dead Zone." Opening Dec. 16: "Uncommon Valor." **EMBASSY 3—**"Wild Style." **EMBASSY 4—**Thru Dec. 15: "Flashdance." Beg. Dec. 16: "The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Dec. 12: "Salo (120 Days of Sodom)." Dec. 13-14: "The Four Musketeers"; "The Duellists." Dec. 15-17: "The Road Warrior"; "Blade Runner." Beg. Dec. 19: "Apocalypse Now"; "The Deer Hunter." #2—Dec. 12-13: "Quadrophenia"; "The Kids Are Alright." Dec. 14-15: "Pink Flamingos"; "Female Trouble." Dec. 16-17: "My Favorite Year"; "The Stunt Man." Dec. 18: "The Seven Year Itch"; "How to Marry a Millionaire"; "Gentlemen Prefer Blondes."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Dec. 15: "Sleepaway Camp." Opening Dec. 16: "D.C. Cab." #2—Thru Dec. 15: "Piranha 2." Opening Dec. 16: "Two of a Kind."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru Dec. 15: "The Dead Zone." Opening Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Dec. 15: "A Christmas Story." Opening Dec. 16: "Uncommon Valor."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Dec. 15: "Zelig." Opening Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Dec. 15: "Vassa." Beg. Dec. 16: "The Turning Point."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Dec. 18: "Educating Rita."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Dec. 15: "Testament."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Dec. 15: "Betrayal." Opening Dec. 16: "To Be or Not to Be."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Balance."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Sudden Impact." #2—Thru Dec. 15: "Sudden Impact." Opening Dec. 16: "D.C. Cab."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. **CORONET—**"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Star 80."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Star 80." **Cinema II—**753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Dec. 15: "Scarface." Opening Dec. 16: "Two of a Kind." #2—832-2720. "Scarface."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Dec. 15: "Under Fire." Opening Dec. 16: "The Man Who Loved Women." #2—Thru Dec. 15: "The Big Chill." Opening Dec. 16: "Gorky Park."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Can She Bake a Cherry Pie?"

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru Dec. 13: "A Christmas Story." Opening Dec. 14: "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Dec. 15: "Beyond Reasonable Doubt." Opening Dec. 16: "Uncommon Valor."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Dec. 15: "Piranha 2." Opening Dec. 16: "D.C. Cab."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Christine." #2—Thru Dec. 15: "Richard Pryor. . .Here and Now." Opening Dec. 16: "The Keep."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Sudden Impact." #2—Thru Dec. 15: "Sudden Impact." Opening Dec. 16: "Two of a Kind."

61st Street & Above West Side

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85. **PARAMOUNT—B'way at 61st St.** 247-5070. Thru Dec. 15: "The Big Chill." Opening Dec. 16: "Gorky Park."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Danton." #2—Dec. 12: "Blow to the Heart"; "The Yellow Carpet." Dec. 13: "The Magic Sail"; "A Class Trip." Opening Dec. 14: "The Eyes, the Mouth." #3—"Pauline at the Beach."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Rear Window." #2—"The Return of Martin Guerre."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Dec. 12: "The Prisoner"; "The Nun's Story." Dec. 13-14: "The Elephant Man"; "A Doll's House." Dec. 15-17: "This Happy Breed"; "The Browning Version." Beg. Dec. 18: "The 39 Steps (1935)"; "The Secret Agent."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru Dec. 15: "Heart Like a Wheel." #2—"Experience Preferred. . .but Not Essential."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The Big Chill." #2 & #3—"Scarface." #4—"Sudden Impact."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Dec. 15: "Under Fire." Opening Dec. 16: "The Rescuers"; "Mickey's Christmas Carol." #2—Thru Dec. 15: "Educating Rita." Opening Dec. 16: "D.C. Cab."

95. **THALIA—95th St. W. of B'way.** 222-3370. Dec. 12: "La Femme Infidele"; "The Sleeping Car Murders." Dec. 13: "The Baker's Wife"; "The Well-Digger's Daughter." Dec. 14: "Hiroshima, Mon Amour"; "The Burmese Harp." Dec. 15: "It's A Wonderful Life"; "Miracle on 34th Street." Dec. 16-17: "The Wages of Fear"; "Diabolique." Dec. 18: "Alphaville"; "My Life to Live."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Dec. 12: "The Bicycle Thief"; "Accattone!" Dec. 13: "Fat City"; "Wise Blood." Dec. 14: "The Quiet Man"; "The Informer." Dec 15: "Alsino and the Condor"; "The Jackal of Nahueltoro." Dec. 16: "La Nuit de Varennes"; "The Rise of Louis XIV." Dec. 17: "Breathless (1983)"; "Breathless (1960)." Dec. 18: "Giant."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Never Say Never Again." #2—"A Christmas Story." #3—Thru Dec. 15: "Flashdance"; "Trading Places." Beg. Dec. 16: "The Big Chill." #4—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Educating Rita."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Dec. 15: "Deal of the Century"; "Nightmares." Beg. Dec. 16: "D.C. Cab."

Museums, Societies, Etc.

AUSAR AUSET SOCIETY—540 Atlantic Ave., Brooklyn. 783-3283. Adm. $4. Dec. 16, 7 p.m.: "Sey Seyeti" (1979) by Ben Diogoye Beye.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; children & senior citizens $1. Dec. 14, 7 p.m.: "The Jungle Book" (1942) by Zoltan Korda.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Dec. 16, 8 p.m.: Films by Jim Jennings. Dec. 17, 8 p.m.: "The Hitch-Hiker" (1953) by Ida Lupino, & "Private Hell 36" (1954) by Don Siegel. Dec. 18, 8 & 10:30 p.m.: More Mean Mothers: Women in Jazz & Blues on Film.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Dec. 14, 1, 3:15, 6 & 8:30 p.m.: "Passe ton bac d'abord" (1979) by Maurice Pialat.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3-4; members free. Dec. 16, 7:30 p.m.: "Happy Birthday, Dr. King" by Jean Facey, & "Voyage of Dreams" by Raymond Cajuste.

HOSTOS COMMUNITY COLLEGE—Room B513, 500 Grand Concourse at 149th St., Bronx. 960-1008. Free. Dec. 14, 2 & 5:30 p.m.: "Alambrista!" (1977) by Robert M. Young.

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SCREENPLAY BY OLIVER STONE
MUSIC BY GIORGIO MORODER
DIRECTOR OF PHOTOGRAPHY JOHN A. ALONZO A.S.C.
EXECUTIVE PRODUCER LOUIS A. STROLLER
PRODUCED BY MARTIN BREGMAN
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New York Daily News

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commissioner nor the crooked competition—
better stand in their way.

D.C. CAB

They won't stop 'til they get to the top.

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STARTS FRIDAY DECEMBER 16th

CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue.-Wed., 12 noon-7 p.m.; Thu.-Sun., 12 noon-5 p.m.: "Roman Vishniac: The Life That Disappeared," & "Sky" by John Feeney. Dec. 15, 6 p.m.: "Eruption of Mt. Vesuvius" by Eugene Castle, "Land Without Bread" (1932) by Luis Buñuel, & "Salt for Svenitia" (1930) by Mikhail Kalatazov.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Dec. 15, 7 p.m.: "Second Youth" (1956) & "In Revolt" (1957) by Kozaburo Yoshimura. Dec. 16, 7 p.m.: "Warm Current" (1957) & "The Man Who Loved Love" (1961) by Yasuzo Masumura.

THE KITCHEN—484 Broome St. 925-3615. Thru Dec. 30, Video Viewing Room (free): Tue.-Sat., 1 p.m.: "Dario Fo"; 2 p.m.: "Quit Kicking Sand in Our Faces" (1981) by Deans Keppel, "Let Them Eat Cheese" (1983) by Kirk Von Heflin, & "3 Brothers Playing a Broken Tune" (1981) by Michael D'Elia; 3:30 p.m.: "Bondage" (1980) by Pat Hearn, "Merlo" (1974) by Joan Jonas, & "Demolition/Escape" (1983) by Tina Keane; 4:30 p.m.: Tapes by Request. Dec. 17, 8:30 p.m.: (Adm. $4; members $2.50): "Un Chant d'Amour" (1950) by Jean Genet, & "Christmas on Earth" (1964) by Barbara Rubin.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Dec. 12, 2:30 p.m.: "The Delhi Way" (1964) by James Ivory, & "The Courtesans of Bombay" (1983) by Ismail Merchant; 6 p.m.: "Born in Flames" (1983) by Lizzie Borden. Dec. 13, 2:30 p.m.: "Bombay Talkie" (1970) by Ivory; 6 p.m.: "Return to Appalachia" (1983) by Constance A. Marks, & "So Far From India" (1982) by Mira Nair. Dec. 15, 2:30 p.m.: "Shakespeare Wallah" (1965) by Ivory; 6 p.m.: "Mahatma and the Mad Boy" (1974) by Merchant, & "Autobiography of a Princess" (1975) by Ivory. Dec. 16, 2:30 p.m.: "Roseland" (1977) by Ivory; 6 p.m.: "Savages" (1972) by Ivory. Dec. 17, 12 noon: "The Strong Man" (1926) by Frank Capra; 2:30 p.m.: (Same as Dec. 13, 2:30 p.m.); 5 p.m.: "The Sword and the Flute" (1959) & "Hullabaloo Over Georgie and Bonnie's Pictures" (1978) by Ivory. Dec. 18, 12 noon: (Same as Dec. 17, 12 noon); 2:30 p.m.: "Venice: Theme and Variations" (1957) & "The Europeans" (1979) by Ivory; 5 p.m.: "Quartet" (1981) by Ivory.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Dec. 12, 8 p.m.: "Gentleman's Agreement" (1947) by Elia Kazan. Dec. 13, 8 p.m.: "Aparajito" (1957) by Satyajit Ray. Dec. 14, 8 p.m.: "Reflections of a Dancer: Alexandra Danilova" (1982) & "Baymen—Our Waters Are Dying" (1976) by Anne Belle. Dec. 15, 7:30 p.m.: "So Far From India" (1982) by Mira Nair; Dec. 16, 7:30 p.m.: "Kanchenjungha" (1962) by Satyajit Ray; Dec. 15, 8 p.m., Dec. 16-17, 8 & 10 p.m., Dec. 18, 5 & 7:30 p.m.: "Betrayal" (1983) by David Jones.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Dec. 18, 2 p.m.: "Dr. Jekyll and Mr. Hyde" (1920) by John S. Robertson, with John Barrymore, & "Pool Sharks" (1915).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 13, 12 noon: "Raging Bull" (1980) by Martin Scorsese, with Robert De Niro, & "Bullfight" (1955) by Shirley Clarke; 2:30 p.m.: "Goodnight Miss Ann" (1978) & "Cat: A Woman Who Fought Back" (1978). Dec. 15, 12 noon: "Salesman" (1969) by Albert & David Maysles, & "The Feast of San Gennaro" (1978) by Scott Morris.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Dec. 16, 8 p.m.: "On the Waterfront" (1954) by Elia Kazan, with Marlon Brando.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Films directed by Marco Bellocchio. Dec. 13-14, 7 p.m.: "Fists in the Pocket" (1965); 9 p.m.: "The Sea Gull" (1977). Dec. 15-16, 7 p.m.: "China Is Near" (1967); 9 p.m.: "The Sea Gull" (1977). Dec. 17-18, 7 p.m.: "Victory March" (1976); 9 p.m.: "The Sea Gull" (1977). Fri.-Sun., 2 p.m. (free): "Bitter Cane" (1983) by Jacques Arcelin.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Dec. 17, 2 p.m.: "Pather Panchali" (1954) by Satyajit Ray.

QUEENS THEATER IN THE PARK—Flushing Meadow-Corona Park, Queens. 592-5700. Adm. $4. Dec. 14, 2 p.m.: "An American in Paris" (1951) by Vincente Minnelli. Dec. 16, 8:30 p.m. & Dec. 18, 7 p.m.: "Till Marriage Do Us Part" (1974) by Luigi Comencini.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "D.C. Cab." #2—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Yentl." #2—"Terms of Endearment."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"Yentl." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Man Who Loved Women."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Scarface." #2—"Sudden Impact." #3—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Two of a Kind." #4—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—Thru Dec. 15: "The Forest." #2—"Sudden Impact."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Terms of Endearment."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Scarface." #2—"Christine." #3—Thru Dec. 15: "Chained Heat"; "Vigilante." Beg. Dec. 16: "Gorky Park."

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"Scarface." #2—Thru Dec. 15: "Of Unknown Origin." #3—"Yentl." #4—Thru Dec. 15: "A Christmas Story." #5—"Christine." #6—"Terms of Endearment." #7—"The Big Chill." #8—"Never Say Never Again." #9—Thru Dec. 15: "Piranha 2." #10—"Sudden Impact."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Scarface." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "To Be or Not to Be." #3—"Sudden Impact." #4—"Christine." #5—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "D.C. Cab."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Richard Pryor. . .Here and Now." #2—Thru Dec. 15: "The Forest."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "To Be or Not to Be." #2—"Sudden Impact."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "Sudden Impact."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1 & #2—"Terms of Endearment." #3—"The Big Chill."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Scarface." #2—"Yentl." #3—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Gorky Park." #4—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Two of a Kind."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Terms of Endearment." #2—"Yentl." #3—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Gorky Park." #4—"Scarface."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—Thru Dec. 15: "Rear Window." Beg. Dec. 16: "Gorky Park." #2—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "To Be or Not to Be."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—"Yentl." #2—"Scarface." #3—Thru Dec. 15: "Educating Rita."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"Yentl." #2—Thru Dec. 15: "The Big Chill."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Christine." #2—"Terms of Endearment."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Dec. 15: "Scarface." Beg. Dec. 16: "Two of a Kind." #2—"Scarface." #3—"Yentl." #4—"Sudden Impact."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "Christine."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "Educating Rita."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Uncommon Valor."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol." #2—Thru Dec. 15: "The Forest." Beg. Dec. 16: "The Man Who Loved Women." #3—"The Right Stuff." #4—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "To Be or Not to Be."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "Yentl."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Dec. 15: "The Return of Martin Guerre." #2—"Christine."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Scarface." #2—"Sudden Impact." #3—"Christine."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Christine." #2—Beg. Dec. 16: "D.C. Cab."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. "Christine."

303. NEW DORP—HYLAN— 351-6601. #1—"Terms of Endearment." #2—Beg. Dec. 16: "The Man Who Loved Women."

304. NEW DORP—LANE— 351-2110. Thru Dec. 15 (tent.): "A Christmas Story." Beg. Dec. 16: "Two of a Kind."

305. NEW DORP—RAE— 979-0444. #1—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "D.C. Cab." #2—"Sudden Impact."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru Dec. 15: "The Forest." Beg. Dec. 16: "To Be or Not to Be." #2—"Scarface."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Sudden Impact." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Gorky Park."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Yentl."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Sudden Impact." #2—"Scarface." #3—"Christine." #4—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Two of a Kind."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Sudden Impact." #2—"Christine."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Scarface." #2—Thru Dec. 15: "Scarface." Beg. Dec. 16: "To Be or Not to Be." #3—"Yentl." #4—Thru Dec. 15: "Yentl." Beg. Dec. 16: "D.C. Cab."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Beg. Dec. 16: "Cujo"; "The Outsiders."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expressway at Cross Island P'kway. 423-7200. #1—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "Scarface." #2—Thru Dec. 15: "Scarface." Beg. Dec. 16: "Two of a Kind." #3—Thru Dec. 15: "Scarface." Beg. Dec. 16: "To Be or Not to Be." #4—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Gorky Park." #5—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Man Who Loved Women." #6—Thru Dec. 15: "Risky Business." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol." #7—Thru Dec. 15: "The Dead Zone." Beg. Dec. 16: "Uncommon Valor."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"The Big Chill." #2—"Christine."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Christine." #2—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "The Man Who Loved Women."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Terms of Endearment." #2—Thru Dec. 15: "The Forest." Beg. Dec. 16: "To Be or Not to Be." #3—"Sudden Impact."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Christine." #2—Thru Dec. 15: "Christine." Beg. Dec. 16: "Uncommon Valor." #3—Thru Dec. 15: "Never Say Never Again." Beg. Dec. 16: "D.C. Cab."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Two of a Kind." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Man Who Loved Women." #3—Thru Dec. 15: "Flashdance"; "Trading Places." Beg. Dec. 16: "Gorky Park." #4—Thru Dec. 15: "Sleepaway Camp." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Gorky Park." #2—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "Two of a Kind."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "To Be or Not to Be." #2—Thru Dec. 15: "Rear Window." Beg. Dec. 16: "Two of a Kind."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Terms of Endearment."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Sudden Impact." #2—"Scarface." #3—Thru Dec. 15: "Never Say Never Again." Beg. Dec. 16: "D.C. Cab." #4—"The Right Stuff."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Scarface." #2—Thru Dec. 15: "Scarface." Beg. Dec. 16: "Uncommon Valor." #3—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "D.C. Cab." #4—Thru Dec. 15: "The Forest." Beg. Dec. 16: "To Be or Not to Be." #5—Thru Dec. 15: "Rear Window." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Yentl." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Dec. 15: "The Forest." Beg. Dec. 16: "Two of a Kind."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Terms of Endearment." #2—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Gorky Park." #3—Thru Dec. 15: "War of the Wizards." Beg. Dec. 16: "Uncommon Valor."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Scarface."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Dec. 15: "The Forest." Beg. Dec. 16: "To Be or Not to Be." #2—"Sudden Impact." #3—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "D.C. Cab."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Dec. 15: "Richard Pryor. . .Here and Now"; "Blue Thunder." Beg. Dec. 16 (tent.): "Educating Rita."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Sudden Impact." #2—"Scarface."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Dec. 15: "Deal of the Century"; "Cujo."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Yentl." #2—Thru Dec. 15: "The Dead Zone."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Gorky Park." #2—Thru Dec. 15: "The Forest." Beg. Dec. 16: "The Man Who Loved Women."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Yentl." #2—"Terms of Endearment."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—Thru Dec. 15: "The Forest." Beg. Dec. 16: "Gorky Park." #2—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women."

501. **BALDWIN—RKO—** 223-9230. Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "D.C. Cab."

502. **BELLEROSE—RKO—** 775-1351. Thru Dec. 13: "Mr. Mom." Beg. Dec. 14: "Deal of the Century."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Dec. 15: "Deal of the Century." #2—Thru Dec. 15: "All the Right Moves."

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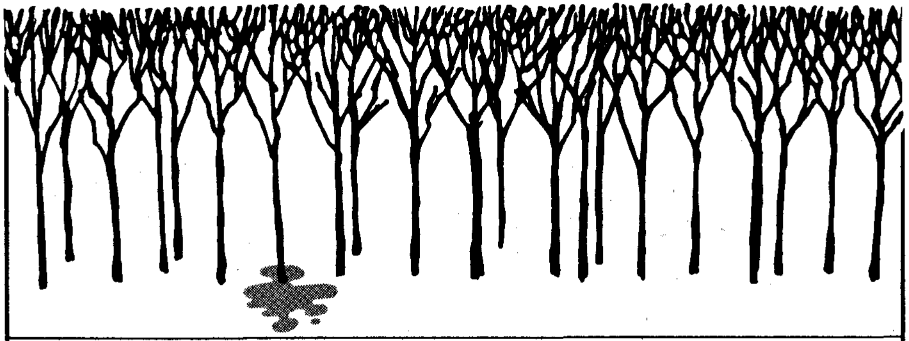
GORKY PARK



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Production Designer PAUL SYLBERT Associate Producers EFREM HARKHAM and URI HARKHAM Executive Producer BOB LARSON
Produced by GENE KIRKWOOD and HOWARD W. KOCH, JR. Directed by MICHAEL APTED
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MOVIES

504. BELLMORE—THE MOVIES— 785-3032. *Thru Dec. 15: "The Dead Zone."*

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Dec. 15: "The Osterman Weekend." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol." #2—Thru Dec. 15: "Deal of the Century."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Scarface." #2—"Sudden Impact." #3—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "To Be or Not to Be." #4—Thru Dec. 15: "Never Cry Wolf." Beg. Dec. 16: "D.C. Cab."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Dec. 15: "Deal of the Century." Beg. Dec. 16: "Educating Rita." #2—Thru Dec. 15: "The Osterman Weekend." Beg. Dec. 16: "A Night in Heaven."

516. FARMINGDALE—RKO— 249-0122. Thru Dec. 13: "Mr. Mom." Beg. Dec. 14: "Deal of the Century."

517. FLORAL PARK—RKO FLORAL— 352-2280. Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "To Be or Not to Be."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Yentl." #2—"Scarface."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Sudden Impact." #2—Thru Dec. 15: "Sudden Impact." Beg. Dec. 16: "Two of a Kind." #3—"Terms of Endearment."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Sudden Impact." #2—Thru Dec. 15: "Sudden Impact." Beg. Dec. 16: "To Be or Not to Be." #3—"Yentl."

524. HEWLETT—RKO— 791-6768. Thru Dec. 13: "Mr. Mom." Beg. Dec. 14: "Deal of the Century."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol." #2—Beg. Dec. 16: "D.C. Cab."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Dec. 13: "Rear Window." Beg. Dec. 14: "Silkwood." **SOUTH—**"Scarface."

529. LAWRENCE—RKO— 371-0203. #1—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Uncommon Valor." #2—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women." #3—"Sudden Impact."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Dec. 15: "The Dead Zone." Beg. Dec. 16 (tent.): "Educating Rita." #2—Thru Dec. 15 (tent.): "Mr. Mom." Beg. Dec. 16 (tent.): "Richard Pryor. . .Here and Now."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Christine." #2 & #5—"Terms of Endearment." #3—"Testament." #4—"Piranha 2." #6—"The Big Chill."

532. LONG BEACH—LIDO— 432-0056. Thru Dec. 15: "Deal of the Century"; "Cujo." Beg. Dec. 16: "Sleepaway Camp."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Scarface." #2—"Yentl." #3—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Gorky Park." #4—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "D.C. Cab."

534. LYNBROOK—STUDIO ONE— 599-1444. "Experience Preferred. . .but Not Essential."

535. MALVERNE—TWIN— 599-6966. #1—Thru Dec. 15: "The Dead Zone." Beg. Dec. 16: "Educating Rita." #2—Thru Dec. 15 (tent.): "Betrayal."

536. MANHASSET—MANHASSET— 627-7887. #1—"Scarface." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Two of a Kind." #3—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "D.C. Cab."

537. MANHASSET—RKO CINEMA— 627-1300. "Terms of Endearment."

540. MASSAPEQUA—PEQUA— 799-6464. Beg. Dec. 16: "To Be or Not to Be."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru Dec. 15: "Sudden Impact." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol." #2—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women." #3—"Sudden Impact." #4—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "D.C. Cab." #5—Thru Dec. 15: "Never Say Never Again." Beg. Dec. 16: "Two of a Kind." #6—"Terms of Endearment." #7—"Yentl."

542. MERRICK—GABLES— 546-0734. Thru Dec. 15: "All the Right Moves." Beg. Dec. 16: "The Dead Zone."

545. NEW HYDE PARK—HERRICKS— 747-0555. Beg. Dec. 16: "Gorky Park."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "D.C. Cab."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Dec. 15: "Deal of the Century." #2—Thru Dec. 15: "All the Right Moves."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Christine."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Dec. 15: "The Grey Fox." Beg. Dec. 16: "A Christmas Story." #2—Thru Dec. 15: "Deal of the Century."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women." #2—Thru Dec 15: "The Dead Zone." Beg. Dec. 16: "Gorky Park."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Dec. 15: "The Forest." Beg. Dec. 16: "Two of a Kind."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Christine."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Gorky Park." #2—Thru Dec. 15: "All the Right Moves." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol." #3—Thru Dec. 15: "The Forest." Beg. Dec. 16: "Uncommon Valor."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Dec. 15: "Deal of the Century." Beg. Dec. 16: "A Christmas Story."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The Right Stuff."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru Dec. 15: "Never Say Never Again." Beg. Dec. 16: "Two of a Kind." #2—Thru Dec. 15: "Fanny & Alexander." Beg. Dec. 16: "To Be or Not to Be."

559. ROSLYN—ROSLYN— 621-8488. #1—"Christine." #2—"The Big Chill."

561. SYOSSET—SYOSSET— 921-5810. Program unavailable.

562. SYOSSET—UA CINEMA 150— 364-0700. "Yentl."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—Beg. Dec. 16: "Two of a Kind." #2—Beg. Dec. 16: "To Be or Not to Be." #3—Beg. Dec. 14: "Silkwood."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Terms of Endearment." #2—"Sudden Impact." #3—Thru Dec. 15: "Piranha 2." #4—Thru Dec. 15: "Never Say Never Again." #5—"Christine." #6—"Scarface." #7—"Yentl." #8—Thru Dec. 15: "Of Unknown Origin." #9—Thru Dec. 15: "The Big Chill." #10—Thru Dec. 15: "A Christmas Story." #11—Thru Dec. 15: "The Dead Zone."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Uncommon Valor." #2—Thru Dec. 15: "The Forest." Beg. Dec. 16: "Gorky Park."

571. WANTAGH—RKO— 781-6969. "Scarface."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Dec. 15: "Tender Mercies." #2—Thru Dec. 15: "Aida."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Scarface."

602. BABYLON—RKO— 669-0700. #1—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "The Man Who Loved Women." #2—Thru Dec. 15: "A Night in Heaven." Beg. Dec. 16: "To Be or Not to Be."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Christine." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Uncommon Valor." #3—"Terms of Endearment."

604. BAY SHORE—CINEMA— 665-1722. "Yentl."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. "Yentl."

612. CENTER MORICHES—CENTER— 878-2100. Thru Dec. 15: "Zelig." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Dec. 15: "All the Right Moves." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

615. COMMACK—MAYFAIR— 543-0707. Beg. Dec. 16: "Two of a Kind."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Terms of Endearment." #2—Thru Dec. 15: "Never Say Never Again." #3—"Christine." #4—Thru Dec. 15: "The Dead Zone." #5—"Scarface." #6—"Sudden Impact." #7—Thru Dec. 15: "A

Christmas Story." #8—Thru Dec. 15: "Educating Rita." #9—Thru Dec. 15: "Piranha 2." #10—"Yentl."

7. **COMMACK–RKO**— 499-4545. #1—Thru Dec. 15: "Staying Alive"; "Trading Places." Beg. Dec. 16: "To Be or Not to Be." #2—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women."

9. **CORAM–CORAM**— 698-7200. Thru Dec. 15: "The Forest."

1. **CORAM–PINE**— 698-6442. #1—"Yentl." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "To Be or Not to Be."

2. **DEER PARK–DEER PARK**— 667-2440. Thru Dec. 15: "Mr. Mom." Beg. Dec. 16: "D.C. Cab."

5. **EAST HAMPTON–CINEMAS**— 324-0448. #1—"Scarface." #2—"Terms of Endearment." #3—"Yentl." #4—"Sudden Impact." #5—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "D.C. Cab."

6. **EAST NORTHPORT–LARKFIELD**— 261-0043. "Yentl."

7. **EAST SETAUKET–RKO FOX**— 473-2400. "Christine."

8. **ELWOOD–ELWOOD**— 499-7800. #1 & #2—"Terms of Endearment."

9. **FARMINGVILLE–COLLEGE PLAZA**— 698-2200. #1—Beg. Dec. 16: "Two of a Kind." #2—Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

2. **HUNTINGTON–RKO SHORE**— 421-5200. #1—"Sudden Impact." #2—Thru Dec.15: "Sudden Impact." Beg. Dec. 16: "To Be or Not to Be." #3—"Christine." #4—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Two of a Kind."

3. **HUNTINGTON–RKO WHITMAN**— 423-1300. "The Right Stuff."

4. **HUNTINGTON–RKO YORK**— 421-3911. "Scarface."

5. **ISLIP–ISLIP**— 581-5200. #1—Beg. Dec. 16: "D.C. Cab." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Man Who Loved Women." #3—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "Two of a Kind."

6. **KINGS PARK–KINGS PARK**— 269-4422. "Christine."

7. **LAKE GROVE–RKO SMITH HAVEN MALL**— 724-9550. Thru Dec. 13: "Never Cry Wolf." Beg. Dec. 14: "Silkwood."

8. **LAKE RONKONKOMA–LAKESIDE**— 981-7100. Thru Dec. 15: "Educating Rita."

0. **MATTITUCK–MATTITUCK**— 298-4405. #1—"Christine." #2—Thru Dec. 15: "Rear Window." Beg. Dec. 16: "The Man Who Loved Women." #3—Thru Dec. 15: "Educating Rita."

3. **NORTH BABYLON–NORTH BABYLON**— 667-2495. #1—Thru Dec. 15: "The Dead Zone." Beg. Dec. 16: "Two of a Kind." #2—Thru Dec. 15: "The Forest." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

5. **OAKDALE–OAKDALE**— 589-8118. Thru Dec. 15: "All the Right Moves." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

8. **PATCHOGUE–PATCHOGUE**— 475-0601. #1—"Sudden Impact." #2—"Terms of Endearment." #3—"Yentl."

9. **PATCHOGUE–RKO PLAZA**— 475-5225. #1—Thru Dec. 15: "Scarface." Beg. Dec. 16: "The Man Who Loved Women." #2—"Scarface."

1. **PATCHOGUE–SUNWAVE**— 475-7766. #1—Thru Dec. 15: "Never Say Never Again." Beg. Dec. 16: "D.C. Cab." #2—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Gorky Park."

3. **PORT JEFFERSON–MINI EAST**— 928-6555. "Scarface." **WEST**—"Sudden Impact."

4. **PORT JEFFERSON STATION–RKO BROOKHAVEN**— 473-1200. Thru Dec. 13: "Mr. Mom." Beg. Dec. 14: "Deal of the Century."

5. **RIVERHEAD–SUFFOLK**— 727-3133. Thru Dec. 15: "A Christmas Story."

7. **SAG HARBOR–SAG HARBOR**— 725-0010. Thru Dec. 15: "Lola." Beg. Dec. 16: "The Grey Fox."

8. **SAYVILLE–SAYVILLE**— 589-0232. #1—"Christine." #2—"A Christmas Story." #3—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "Two of a Kind."

0. **SHIRLEY–TWIN**— 281-4466 #1—Thru Dec. 15: "Piranha 2." #2—Thru Dec. 15: "The Forest."

2. **SMITHTOWN–SMITHTOWN**— 265-1551. "Scarface."

63. **SOUTHAMPTON–SOUTHAMPTON**— 283-1300. #1—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Gorky Park." #2—Thru Dec. 15: "Risky Business." Beg. Dec. 16: "To Be or Not to Be." #3—Thru Dec. 15: "Never Say Never Again." Beg. Dec. 16: "The Man Who Loved Women."

664. **STONY BROOK–LOEWS**— 751-2300. #1 & #3—"Terms of Endearment." #2—"The Big Chill."

666. **WEST ISLIP–TWIN**— 669-2626. #1—Thru Dec. 15: "Deal of the Century." #2—Thru Dec. 15: "The Dead Zone."

667. **WESTHAMPTON–HAMPTON ARTS**— 288-2600. "Christine."

668. **WESTHAMPTON–WESTHAMPTON**— 288-1500. Beg. Dec. 16: "Two of a Kind."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE–BEDFORD PLAYHOUSE**— 234-7300. #1—"Sudden Impact." #2—"Scarface."

701. **BEDFORD VILLAGE–CINEMA 22**— 234-9577. "Terms of Endearment."

702. **BRONXVILLE–BRONXVILLE**— 961-4030. #1—"Sudden Impact." #2—Thru Dec. 15: "Sudden Impact." Beg. Dec. 16: "Gorky Park." #3—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

703. **CROSS RIVER–CINEMA**— 763-8811. Thru Dec. 15: "Deal of the Century." Beg. Dec. 16: "Return of the Jedi."

705. **GREENBURGH–CINEMA 100**— 946-4680. #1—"Scarface." #2—"Yentl."

708. **HARTSDALE–CINEMA**— 428-2200. #1—Beg. Dec. 16: "The Man Who Loved Women." #2—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Two of a Kind." #3—"Terms of Endearment." #4—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Gorky Park."

709. **LARCHMONT–PLAYHOUSE**— 834-3001. "Yentl."

710. **MAMARONECK–PLAYHOUSE**— 698-2200. #1—Thru Dec. 15: "Scarface." Beg. Dec. 16: "Two of a Kind." #2—"Scarface." #3—"Sudden Impact." #4—Thru Dec. 15: "Sudden Impact." Beg. Dec. 16: "D.C. Cab."

711. **MOUNT KISCO–MOUNT KISCO**— 666-6900. #1—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women." #2—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Gorky Park."

712. **MOUNT VERNON–PARKWAY**— 664-3311. Thru Dec. 15: "The Osterman Weekend." Beg. Dec. 16: "Educating Rita."

713. **NEW ROCHELLE–LOEWS**— 632-1700. #1—"Richard Pryor. . .Here and Now." #2—"The Big Chill."

714. **NEW ROCHELLE–RKO PROCTORS**— 632-1100. #1—"Scarface." #2—"Sudden Impact." #3—Thru Dec. 15: "The Forest." Beg. Dec. 16: "Uncommon Valor." #4—"Christine." #5—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "To Be or Not to Be."

715. **NEW ROCHELLE–TOWN**— 632-4000. "Terms of Endearment."

716. **OSSINING–ARCADIAN**— 941-5200. #1—"Christine." #2—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Uncommon Valor."

717. **PEEKSKILL–BEACH**— 737-6262. #1—"Scarface." #2—"Christine." #3—"Yentl." #4—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "Two of a Kind."

719. **PEEKSKILL–WESTCHESTER MALL**— 528-8822. #1—"Terms of Endearment." #2—Thru Dec. 15: "Terms of Endearment." Beg. Dec. 16: "To Be or Not to Be." #3—"Sudden Impact." #4—Thru Dec. 15: "Sudden Impact." Beg. Dec. 16: "The Man Who Loved Women."

720. **PELHAM–PICTURE HOUSE**— 738-3160. Thru Dec. 17: "Deal of the Century."

722. **RYE–RYE RIDGE**— 939-8177. #1—"Terms of Endearment." #2—Thru Dec. 15: "Terms of Endearment." Beg. Dec. 16: "Gorky Park."

723. **SCARSDALE–FINE ARTS**— 723-6699. Program unavailable.

724. **SCARSDALE–PLAZA**— 725-0078. Thru Dec. 15: "All the Right Moves."

726. **WHITE PLAINS–COLONY**— 683-1175. Thru Dec. 15: "The Forest." Beg. Dec. 16: "D.C. Cab."

727. **WHITE PLAINS–GALLERIA**— 997-8198. #1—"Sudden Impact." #2—"Christine."

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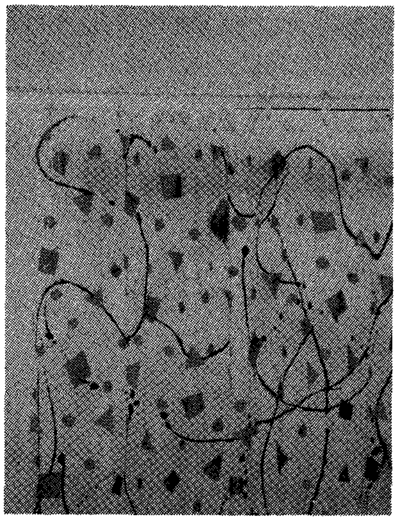

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728. WHITE PLAINS—UA CINEMA— 946-2820. Beg. Dec. 16: "To Be or Not to Be."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Yentl." #2—Program unavailable.

732. YONKERS—MOVIELAND— 793-0002. #1—"Terms of Endearment." #2—"Scarface." #3—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "To Be or Not to Be." #4—"The Right Stuff."

733. YONKERS—PARK HILL— 969-4477. #1—"Christine." #2—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Two of a Kind." #3—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "D.C. Cab."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Gorky Park." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

Rockland County

744. NANUET—ROUTE 59— 623-3355. "Scarface."

745. NANUET—THE MOVIES— 623-0211. #1—"The Right Stuff." #2—Thru Dec. 15: "Piranha 2." #3—Thru Dec. 15: "The Big Chill." #4—Thru Dec. 15: "Educating Rita." #5—"Christine."

746. NEW CITY—TOWN— 634-5100. #1—"Terms of Endearment." #2—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Dec. 15: "Sudden Impact." Beg. Dec. 16: "To Be or Not to Be." #2—"Sudden Impact."

748. NYACK—CINEMA EAST— 358-6631. Thru Dec. 15: "The Grey Fox." Beg. Dec. 16: "Gorky Park."

751. PEARL RIVER—CENTRAL— 735-2530. "Terms of Endearment."

752. PEARL RIVER—PEARL RIVER— 735-6500. Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "To Be or Not to Be."

754. SPRING VALLEY—CINEMA 45— 352-1445. Beg. Dec. 16: "Two of a Kind."

755. STONY POINT—9 W CINEMA— 942-0303. Beg. Dec. 16: "Uncommon Valor."

756. SUFFERN—LAFAYETTE— 357-6030. "Yentl."

758. WEST HAVERSTRAW—PLAZA— 947-2220. Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—Thru Dec. 15: "A Christmas Story." #2—"Scarface."

774. DANBURY—CINE— 743-2200. #1—"Terms of Endearment." #2—"Yentl." #3—Thru Dec. 15: "Educating Rita."

775. DANBURY—CINEMA— 748-2923. #1—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "Gorky Park." #2—Thru Dec. 15: "Flashdance." Beg. Dec. 16: "To Be or Not to Be."

777. DANBURY—PALACE— 748-7496. #1—"Sudden Impact." #2—"Christine." #3—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Uncommon Valor."

778. DARIEN—PLAYHOUSE— 655-0100. "Terms of Endearment."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Sudden Impact." #2—"Christine."

780. FAIRFIELD—COUNTY— 334-1411. Thru Dec. 15: "A Christmas Story."

781. GREENWICH—CINEMA— 869-6030. #1—Thru Dec. 15: "The Return of Martin Guerre." #2—"Scarface."

782. GREENWICH—PLAZA— 869-4030. #1—"Terms of Endearment." #2—Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "The Man Who Loved Women." #3—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "Two of a Kind."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Sudden Impact."

784. NORWALK—CINEMA— 838-4504. #1—"Sudden Impact." #2—Thru Dec. 15: "Never Say Never Again."

785. NORWALK—NORWALK— 866-3010. "Christine."

788. SOUTH NORWALK—SONO— 866-9202. Dec. 12-13: The Golden Age of Warner Brothers Animation (1948-53). Dec. 14-16: "Blade Runner"; "The Road Warrior." Beg. Dec. 17: "La Cage aux Folles"; "Tragedy of a Ridiculous Man."

789. SPRINGDALE—STATE— 325-0250. Thru Dec. 15: "All the Right Moves." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

790. STAMFORD—AVON— 324-9205. #1—"Christine." #2—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "Uncommon Valor."

791. STAMFORD—CINEMA— 324-3100. #1—"Sudden Impact." #2—Thru Dec. 15: "Flashdance." Beg. Dec. 16: "Gorky Park." #3—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Keep."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Yentl." #2—"The Right Stuff."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Sudden Impact." #2—"Yentl." #3—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "The Man Who Loved Women."

795. WESTPORT—FINE ARTS— 227-3324. #1—Thru Dec. 15: "The Big Chill." #2—"Yentl." #3—227-9619. Thru Dec. 15: "Educating Rita." #4—226-6666. "Scarface."

796. WESTPORT—POST— 227-0500. "Terms of Endearment."

798. WILTON—CINEMA— 762-5678. Thru Dec. 15: "A Christmas Story."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Scarface." #2—"Terms of Endearment." #3—Thru Dec. 15: "Mr. Mom." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

801. HARRISON—WARNER— 482-8550. #1—"Sudden Impact." #2—Thru Dec. 15: "Deal of the Century." Beg. Dec. 16: "Two of a Kind.".

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Beg. Dec. 16: "To Be or Not to Be." #2—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Two of a Kind."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Christine." #2 & #4—"Sudden Impact." #3—"Never Say Never Again."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Terms of Endearment." #2 & #4—"Scarface." #3—"Yentl." #5—"The Big Chill." #6—"A Christmas Story."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Dec. 15: "Deal of the Century"; "Cujo." Beg. Dec. 16: "Sleepaway Camp"; "Class of 1984."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru Dec. 15: "Richard Pryor. . .Here and Now." Beg. Dec. 16: "The Man Who Loved Women."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Terms of Endearment." #2—"Sudden Impact."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Yentl."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "Gorky Park."

819. MILLBURN—RKO— 376-0800. #1—"Scarface." #2—"Yentl."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Scarface." #2—Thru Dec. 15: "The Return of Martin Guerre." Beg. Dec. 16: "Gorky Park." #3—Thru Dec. 15: "Rear Window." Beg. Dec. 16: "Two of a Kind."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Christine." #2—Thru Dec. 15: "Of Unknown Origin." Beg. Dec. 16: "D.C. Cab." #3—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol."

825. NUTLEY—FRANKLIN— 667-1777. Program unavailable.

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. Program unavailable.

828. VERONA—VERONA— 239-0880. Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "D.C. Cab."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—Thru Dec. 13: "Educating Rita." Beg. Dec. 14: "Silkwood." #2—Thru Dec. 15: "Terms of Endearment." Beg. Dec. 16: "To Be or Not to Be." #3—"Terms of Endearment."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Dec. 15: "Rear Window."

841. CRANFORD—RKO— 276-9120. #1—Thru Dec. 15: "Educating Rita." Beg. Dec. 16: "The Man Who Loved Women." #2—Thru Dec. 15: "The Forest." Beg. Dec. 16: "Two of a Kind."

842. ELIZABETH—ELMORA— 352-3483. Thru Dec. 15: "Deal of the Century."

846. LINDEN—TWIN— 925-9787. #1—"Scarface #2—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "D.C. Cab."

848. ROSELLE PARK—PARK— 245-0358. Thru Dec. 15: "All the Right Moves." Beg. Dec. 16: "Mr. Mom."

849. SUMMIT—STRAND— 273-3900. Thru Dec. 15: "Fanny & Alexander." Beg. Dec. 16: "Gorky Park."

851. UNION—FIVE POINTS— 964-3466. "Sudde Impact."

852. UNION—LOST PICTURE SHOW— 964-4497. "The Return of Martin Guerre."

854. UNION—RKO— 686-4373. #1—"Christine." #2—"Terms of Endearment."

857. WESTFIELD—RIALTO— 232-1288. #1—"Yentl." #2— "Scarface." #3—Thru Dec. 15: "Piranha 2." Beg. Dec. 16: "D.C. Cab."

Bergen County

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Christine." #2—"Scarface." #3 "The Big Chill." #4—"Educating Rita."

863. EMERSON—TOWN— 261-1000. "Yentl."

864. FAIR LAWN—HYWAY— 796-1717. #1—Th Dec. 15: "Scarface." Beg. Dec. 16: "D.C. Cab." #2—"Scarface."

866. FAIRVIEW—TWIN— 941-2424. #1—"A Christmas Story." #2—"Terms of Endearment."

867. FORT LEE—LINWOOD— 944-6900. #1—"Yentl." #2—"Sudden Impact."

868. FORT LEE—SHARON— 224-0202. Beg. De 16: "To Be or Not to Be."

873. OAKLAND—TWIN— 337-4478. #1—Thru Dec. 15: "Never Say Never Again." Beg. Dec. 16 "The Man Who Loved Women." #2—Thru Dec. 15: "Of Unknown Origin." Beg. Dec. 16: "Sudde Impact."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Dec. 15: "Rear Window." # —Thru Dec. 15: "Deal of the Century."

875. PARAMUS—BERGEN MALL— 845-4449. "The Right Stuff."

876. PARAMUS—CINEMA 35— 845-5070. "Scarface."

878. PARAMUS—RKO ROUTE 4— 487-7909. # —"Terms of Endearment." #2—Thru Dec. 15: "Terms of Endearment." Beg. Dec.16: "Two of a Kind." #3—"Yentl." #4—Thru Dec. 13: "Never Say Never Again." Beg. Dec. 14: "Silkwood." # —Thru Dec. 15: "The Big Chill." Beg. Dec. 16: "Uncommon Valor." #6—Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "To Be or Not to Be." #7—Beg. Dec. 16: "The Keep." #8—Beg. Dec. 16: "The Man Who Loved Women."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Christine." #2—Thru Dec. 15: "Christine." Beg. Dec. 16: "Gorky Park." #3—"Sudden Impact."

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Dec. 15: "Deal of the Century." Beg. Dec. 16: "The Man Who Loved Women."

883. RIDGEWOOD—RKO WARNER— 444-1234 #1—Thru Dec. 15: "The Big Chill." Beg. Dec. 1 "The Man Who Loved Women." #2—"Terms of Endearment."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Dec. 15: "Beyond the Limit. Beg. Dec. 16: "The Rescuers"; "Mickey's Christmas Carol." #2—Thru Dec. 15: "The Osterman Weekend."

887. TENAFLY—BERGEN— 567-0004. Thru De 15: "Educating Rita." Beg. Dec. 16: "The Man Who Loved Women."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Thru Dec. 15: "A Christmas Story." Beg. Dec. 16: "Gorky Park."

889. WESTWOOD—PASCACK— 664-3200. "Sudden Impact."

rief Reviews

is index includes most, but not necessarily all, ms currently playing. Film titles are arranged phabetically, and the numbers following the psule reviews refer to the theater numbers in the ogram-listing pages that precede this section.

PAA RATING GUIDE

:	**General Audiences. All ages admitted.**
G:	**Parental Guidance Suggested. Some material may not be suitable for children.**
:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

ETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 54, 535

EYOND REASONABLE DOUBT—(1hr. 57m., '83) A film from New Zealand, based on one of the the most bizarre and controversial murder investigations in that nation's history. With David Hemmings, John Hargreaves. Dir. John Laing. 16, 76

IG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. 6, 24, 38, 72, 85, 92, 97, 118, 205, 213, 234, 305, 407, 408, 414, 500, 521, 529, 531, 541, 550, 559, 567, 617, 625, 635, 658, 664, 711, 713, 717, 732, 745, 746, 775, 782, 795, 807, 818, 862, 878, 883

AN SHE BAKE A CHERRY PIE?—(1hr. 30m., '83) A contemporary comedy concerning the love between a compulsive man with theories and opinions on everything and an aspiring songwriter recovering from a broken marriage. With Karen Black, Michael Emil. Dir. Henry Jaglom. 73

ARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. 55

HRISTINE—(1hr. 56m., '83) Based on Stephen King's best-seller, the story of Christine, a 1958 Plymouth Fury whose standard equipment includes an evil, indestructable vengeance. With Keith Gordon, John Stockwell, Harry Dean Stanton. Dir. John Carpenter. R. 23, 33, 80, 114, 118, 201, 223, 231, 236, 237, 300, 302, 401, 402, 408, 410, 412, 531, 548, 552, 559, 567, 603, 616, 627, 632, 636, 640, 658, 667, 714, 716, 717, 727, 733, 745, 777, 779, 785, 790, 806, 822, 854, 862, 879

CHRISTMAS STORY, A—(1hr., 38m., '83) A whimsical and slightly twisted comedy about a typical American family's Christmas. Based on Jean Shepherd's novel, "In God We Trust, All Others Pay Cash." With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. 20, 44, 74, 97, 103, 105, 109, 118, 201, 206, 234, 304, 307, 407, 413, 418, 422, 428, 448, 512, 533, 536, 541, 549, 555, 567, 603, 616, 621, 632, 635, 655, 658, 702, 708, 733, 735, 752, 758, 773, 780, 791, 793, 798, 803, 807, 828, 866, 878, 888

D.C. CAB—(1hr. 44m., '83) A comedy about Washington, D.C. cab drivers. With Mr. T, Gary Busey. Dir. George Schumacher. R. 41, 58, 78, 93, 99, 103, 201, 300, 305, 403, 412, 420, 422, 428, 501, 512, 526, 533, 536, 541, 546, 622, 625, 635, 651, 710, 726, 733, 822, 828, 846, 857, 864

★ **DANTON**—(2hrs. 15m., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. PG. 86

DEAD ZONE, THE—(1hr. 43m., '83) Based on a novel by Stephen King, a horror film initiated by a mysterious dizziness on a rollercoaster and developing into startling psychic powers. Dir. David Cronenberg, with Christopher Walken, Brooke Adams. R. 11, 38, 42, 407, 447, 504, 530, 535, 542, 550, 567, 616, 643, 666

DEAL OF THE CENTURY—(1hr. 38m., '83) A satiric comedy about the international arms-sales business. With Chevy Chase, Gregory Hines, Sigourney Weaver. Dir. William Friedkin. PG. 32, 99, 442, 502, 503, 511, 513, 516, 524, 532, 547, 549, 555, 654, 666, 703, 720, 801, 809, 842, 874, 882

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. 62

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. 20, 24, 48, 93, 97, 203, 210, 211, 212, 232, 407, 414, 436, 513, 530, 533, 535, 546, 548, 554, 570, 616, 638, 640, 663, 708, 711, 712, 716, 735, 745, 774, 782, 795, 830, 841, 862, 887

EXPERIENCE PREFERRED...BUT NOT ESSENTIAL—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting tables at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. 90, 534

EYES, THE MOUTH, THE—(1hr. 50m., '83) In Italian, Eng. subtitles. An unofficial sequel to director Marco Bellocchio's first film, *Fists in the Pocket,* exploring themes of rebellion and authority in a family crisis and reflecting on a generation of Italian intellectuals and artists. With Lou Castel, Angela Molina, Emmanuelle Riva, Michel Piccoli. R. 86

GORKY PARK—(2hrs. 8m., '83) Reviewed in this issue. R. 14, 72, 85, 114, 206, 210, 211, 307, 407, 413, 414, 426, 448, 500, 533, 545, 550, 554, 570, 651, 663, 702, 708, 711, 722, 735, 748, 775, 791, 818, 821, 849, 879, 888

★ **HEART LIKE A WHEEL**—(1hr. 53m., '83) Jonathan Kaplan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional drag racer, offers the most convincing picture yet of the difficulties encountered by a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its funny, clear-sighted view of people in all their strengths and limitations. Bedelia gives a tender and shrewd performance, startlingly tough at times. In our sexually retrograde cinema, a woman with pride is still something to get excited about. Co-starring Beau Bridges as Muldowney's lover, patron, and rival. PG. 90

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. 16

KEEP, THE—(est.: 2hrs., '83) The search for treasure in a mysterious, black, monumental structure in German-held Hungary during World War II, based on a gothic novel by F. Paul Wilson. With Scott Glenn, Jürgen Prochnow, Robert Prosky, Ian McKellen. Dir. Michael Mann. R. 24, 33, 80, 791, 878

KRIEG UND FRIEDEN/WAR AND PEACE—(1hr. 25m., '83) Filmmakers Heinrich Böll, Volker Schlöndorff, Alexander Kluge and Stefan Aust, combining documentary and narrative footage, express their concern over the U.S. deployment of nuclear weapons in Western Europe. 3

LA BALANCE—(1hr. 42m., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a sad-eyed pimp (Philippe Léotard) and a beautiful prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a noxious Mr. Big (Maurice Ronet). Using a hand-held camera, the American-born director Bob Swaim shot much of the film in the relatively unfamiliar section of Belleville, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policier* must have impressed the French as the latest in authenticity—the film won numerous awards. Though exciting, tense, and violent, *La Balance* is basically conventional. With Richard Berry as the most intelligent of the cops. R. 56

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. 6

MAN WHO LOVED WOMEN, THE—(1hr. 58m., '83) An American comedy, adapted from François Truffaut's 1977 film of the same title, about an incurably romantic artist who is guided by his beautiful psychiatrist through a series of therapeutic sexual adventures. With Burt Reynolds, Julie Andrews, Kim Basinger, Marilu Henner. Dir. Blake Edwards. R. 9, **24, 36, 72, 105, 234, 303, 407, 410, 413, 448, 500, 521, 529, 541, 550, 602, 617, 635, 640, 649, 663, 708, 711, 719, 746, 782, 793, 810, 841, 873, 878, 882, 883, 887**

MICKEY'S CHRISTMAS CAROL—(26m., '83) Walt Disney's animated adaptation of Charles Dickens's *A Christmas Carol,* with Mickey Mouse—not drawn for thirty years—as Bob Cratchit, Ebenezer Scrooge's overworked employee. G. **42, 46, 93, 103, 109, 208, 234, 407, 413, 422, 511, 526, 541, 554, 612, 613, 629, 643, 645, 702, 735, 758, 789, 800, 822, 885**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **512, 637**

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupée of thinning grey hair—a distinguished-gentleman's toupée. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. **9, 22, 32, 36, 97, 118, 412, 420, 541, 558, 567, 616, 651, 663, 784, 806, 873, 878**

PASSION—(1hr. 27m., '83) In French, Eng. subtitles. Strange, irritating, but often amusing and beautiful to look at. In Jean-Luc Godard's latest, a Polish director (Jerzy Radziwilowicz) is making a film in Switzerland that consists of recreating famous paintings by Rembrandt, Goya, and others; meanwhile, chaotic life swirls around the set—the Italian backers break in, jabbering furiously; women in the Swiss city become involved with the director; a factory owner battles with his workers. The hifalutin' artiness of the *tableaux vivants* are set off by the silent-comedy messiness of the rest of life. With Hanna Schygulla and Isabelle Huppert, both wonderful, and Michel Piccoli (as the factory owner), running around with a rose stem in his mouth. R. 5

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. 86

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **14, 88, 236, 781, 821, 852**

★**RICHARD PRYOR...HERE AND NOW**—(1hr. 34m., '83) The third in Richard Pryor's series of live-in-concert films is not as good as the first two, but who cares? Even when he's not at his best, or when he's doing variations on bits he's done many times before, he's superlatively gifted and intelligent and incredibly quick to meet challenges from the audience or respond to tiny alterations in the mood of the evening. What he's giving us now are the aftershocks from abruptly terminating more than twenty years of drinking and dope. He must be the least hypocritical temperence lecturer of all time—he can convince you beyond doubt that he knows the pleasures of the stuff. But he knows its terrors too. In the two most brilliantly sustained routines of the movie, he impersonates an alcoholic trying to "explain" something to the police and a junkie justifying himself before the world at the point of death. At his greatest, Pryor brings comedy to that point of sadness where it becomes almost unbearable. R. **24, 33, 80, 202, 436, 530, 713, 810**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **21, 32, 71, 234, 420, 557, 633, 732, 745, 792, 875**

SCARFACE—(2hrs. 50m., '83) Reviewed in this issue. R. **14, 30, 70, 82, 92, 109, 114, 118, 201, 206, 210, 212, 225, 237, 306, 401, 403, 407, 420, 422, 427, 439, 512, 518, 528, 533, 536, 567, 571, 601, 616, 625, 634, 649, 653, 662, 700, 705, 710, 714, 717, 732, 744, 773, 781, 795, 800, 807, 819, 821, 846, 857, 862, 864, 876**

SILKWOOD—(2hrs. 9m., '83) The personal and professional struggles of Karen Silkwood, who died in a suspicious 1974 car crash before publicly exposing the dangers of a nuclear power plant where she worked. With Meryl Streep, Kurt Russell, Cher, Diana Scarwid, Craig T. Nelson. Dir. Mike Nichols. R. **30, 74, 528, 566, 637, 830, 878**

STAR 80—(1hr. 44m., '83) A cold, bitter, disguste unilluminating account of the miserable career a ghastly death of *Playboy* centerfold Dorothy Stratte who was murdered by her estranged husband, t small-time Vancouver hustler Paul Snider on Aug 14, 1980. Bob Fosse, who wrote the screenpl (adapting Teresa Carpenter's *Village Voice* co story, "Death of a Playmate") as well as directe hasn't dug into the subject. He just recreates the s face of it. As he tells it, the world of topless ba photo studios and *Playboy* mansion parties is not on cheap, it's lacking in vitality and simple *intere* These people are beneath him, and they're suppos to be beneath us too. But that kind of disdain is se defeating for a dramatist. Eric Roberts, trying t hard as Snider, opens his mouth wide and spea every line in a clogged, slowed-down voice—it's as thick soup had been poured over the syllables. Son of Snider's desperation comes through, but the pe formance is monotonous. And Mariel Hemingway also monotonous as Dorothy. With her little-girl voi and downy softness, she's a cuddly sacrificial lam a victim pure and simple. With Cliff Robertson Hugh Hefner, and Roger Rees, in a completely ne tral performance, as a young director (i.e., Peter Bo danovich). R. **61, 62**

SUDDEN IMPACT—(1hr. 55m., '83) Clint Eastwo returns as San Francisco's street-wise detective Dir Harry Callahan, tracking down a strange, ritualist murderer. With Sondra Locke, Pat Hingle, Bradfo Dillman. Dir. Eastwood. R. **37, 58, 83, 92, 109, 11 118, 201, 203, 204, 225, 237, 305, 307, 401, 40 411, 420, 428, 439, 512, 519, 523, 529, 541, 56 616, 625, 632, 648, 653, 700, 702, 710, 714, 71 727, 747, 777, 779, 783, 784, 791, 793, 801, 80 811, 851, 867, 873, 879, 889**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '8 This funny, emotionally intense movie about a Hou ton widow, Aurora (Shirley MacLaine), and he daughter, Emma (Debra Winger), doesn't have a pl in the conventional sense; it's just life moving alon but afterwards you may be amazed by the intensity what you've seen. As Aurora, MacLaine gives us a indelible portrait of the ego-stiffening processes middle-age. Like so many mothers, Aurora delude herself into thinking that everything in Emma's li would fall into place if the girl only took her advic Emma retaliates by marrying a man (Jeff Daniels) he mother hates and moving away. The movie deals ver fully with the two women's relations with men, but always returns to their relationship with each othe a connection that reaches a peculiar rhythm of lov and irritation that we may recognize from our ow lives. It's a vision of normal life, yet nothing in it clichéd or tedious—we're surprised by little shifts i emphasis, nuances of feeling that normally don't a pear in American movies. Debra Winger, as the se sual Emma, is extraordinarily engaging, and Jac Nicholson gives a virtuoso supporting performanc as Garrett Breedlove, a drunken former astrona who lures the flirtatious prude Aurora out of her bo ing parlor. James L. Brooks adapted Larry McMu try's novel and directs with a wonderful eye f eccentric character detail. PG. **31, 60, 104, 11 118, 205, 210, 223, 303, 411, 419, 423, 426, 45 519, 531, 537, 541, 552, 567, 603, 616, 625, 62 648, 664, 701, 708, 715, 719, 722, 732, 746, 75 774, 778, 782, 796, 800, 807, 811, 830, 854, 86 878, 883**

TESTAMENT—(1hr. 29m., '83) The sort of excrucia ingly well-meaning film one had hoped never to se —a movie in perfect taste about the end of the worl A nuclear war has been fought and America ha been destroyed. But somewhere north of San Fra cisco a small town holds out, cut off from other surv vors, bravely waiting for death by radiatio poisoning. Jane Alexander, housewife and mothe holds everything together, maintaining her dignity a her children die off, one by one. The movie is s noble, so discreet, and so miserably unimaginative makes you want to scream in boredom and irritatio The whole point about nuclear holocaust is that wipes out the significance of any individual's deat To assert the opposite by reducing the apocalypse t the fate of a single, loving family is simply to avoi the staggering difficulties of saying anything interest ing about an unprecedented human situation. Pa tially funded by public television's *America Playhouse.* Written by John Sacret Young, from story by Carol Amen. Directed by documentary film maker Lynne Littman. PG. **50, 531**

TO BE OR NOT TO BE—(1hr. 47m., '83) Reviewe in this issue. PG. **24, 32, 54, 201, 203, 211, 234, 30 403, 407, 411, 418, 422, 428, 512, 517, 523, 54 558, 566, 602, 617, 621, 632, 663, 714, 719, 72 732, 747, 752, 775, 803, 830, 868, 878**

TWO OF A KIND—(1hr. 30m., '83) The Supreme Be ing will annihilate mankind unless two young lover perform great sacrifices for each other. With Joh Travolta, Olivia Newton-John, Charles Durning, Oli ver Reed, Beatrice Straight, Scatman Crothers. Di John Herzfeld. PG. **22, 41, 70, 83, 109, 206, 22 304, 401, 407, 413, 414, 418, 424, 519, 536, 541**

551, 558, 566, 615, 629, 632, 635, 643, 658, 668, 708, 710, 717, 733, 754, 782, 801, 803, 821, 841, 878

NCOMMON VALOR—(1hr. 45m., '83) A father, believing his son to be still alive in Vietnam, organizes a group of men to go and find him. With Gene Hackman, Fred Ward, Reb Brown, Robert Stack. Dir. Ted Kotcheff. R. **35, 38, 44, 76, 233, 407, 412, 422, 426, 529, 554, 570, 603, 714, 716, 755, 777, 790, 878**

UNDER FIRE—(2hrs. 8m., '83) The most exciting and entertaining American political melodrama in years. Nick Nolte has the pivotal role as a reckless, talented, but basically apolitical photojournalist who falls in love with the Sandanistas in Nicaragua in 1979 and agrees to fake a photograph in order to help "*la revolución.*" This act, which the film solidly endorses, is morally dubious and not dramatized clearly enough. But everything else in the movie is terrific. The director, Roger Spottiswoode, has captured the squalor and violence of civil wars; the cinematographer, John Alcott, working with filters, has made the clouds heavy purplish-black, the greens lush and dark. *Under Fire,* a superb piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. Also starring Joanna Cassidy as a radio correspondent who gently sheds her longtime lover, a *Time* magazine reporter, played by Gene Hackman, and takes up with the photographer. Jean-Louis Trintignant is on hand as a charming but sinister French C.I.A. operative, and the brilliant Ed Harris pops up as a mercenary who keeps killing people—a moral imbecile who doesn't even know what side he's fighting on. Screenplay by Ron Shelton and Clayton Frohman. R. **16, 72, 93**

ASSA—(1hr. 46m., '83) In Russian, Eng. subtitles. Based on a Maxim Gorky play, the story of a majestic and doomed heiress of a vast family fortune, set in 1913. Dir. Gleb Panfilov. **47**

WILD STYLE—(1hr. 22m., '83) A reporter (Patti Astor) doing a story for a downtown magazine and a graffiti artist (George "Lee" Quiñones) searching for self-expression serve as the basic framework for this exuberant tour of the graffiti, rap-music, and breakdancing culture of the South Bronx. The movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling each other in cadenced jive, exhibits both the strengths and weaknesses of the democratic approach. Everyone in the neighborhood gets a chance to perform (and some of the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. Still, it's exciting stuff. Dir. Charlie Ahearn. **38**

★ **YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **45, 104, 105, 118, 206, 210, 212, 213, 225, 235, 308, 403, 423, 447, 450, 518, 523, 533, 541, 562, 567, 604, 606, 616, 621, 625, 626, 648, 705, 709, 717, 730, 756, 774, 792, 793, 795, 807, 813, 819, 857, 863, 867, 878**

★ **ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and clichés of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **46, 612**

Revivals

ACCATTONE!—(2hrs., '68) In Italian, Eng. subtitles. Pier Paolo Pasolini's first directorial effort, adapted from a novel he wrote, about a sponger and a pimp in Rome's outer slums. The film has one or two gripping scenes. With Franco Citti, Franca Pasut and Silvana Corsini. **96**

ALPHAVILLE—(1hr. 40m., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina and Akim Tamiroff. Dir. Jean-Luc Godard. **95**

BARRY LYNDON—(3hrs. 4m., '75) One of the most beautiful and boring films ever made, based on the Thackeray novel. It's almost worth seeing for the scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. **2**

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. **96**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **96**

DUELLISTS, THE—(1hr. 41m., '78) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. **39**

GENTLEMEN PREFER BLONDES—(1hr. 31m., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos loved this version of her novel about two girl friends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. **39**

GIANT—(3hrs. 20m., '56) A sprawling Texas-family saga, a fairly good but not great example of commercial film making. The legendary James Dean appeared in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. **96**

GODFATHER, THE—(2hrs. 58m., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan and Diane Keaton. **13**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **95**

IN THE REALM OF THE SENSES—(1hr. 55m., '77) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the riduculous. **5**

IT'S A WONDERFUL LIFE—(2hrs. 10m., '83) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless, and then, returning to his hometown when dead, sees what the place would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. **95**

NIGHT OF THE HUNTER, THE—(1hr. 25m., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **2**

PATHS OF GLORY—(1hr. 30m., '57) A first-rate, harrowing military drama recounting an actual incident in World War I. An "impossible" attack on the Germans requires heroic soldiers to cover their general staff's mistake. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. **2**

QUADROPHENIA—(2hrs., '79) Set in 1964 and produced by the Who, this story of an alienated London kid celebrates rock as the rude poetry of dispossessed youth, and, like much of rock itself, is stiff, harsh, and inexpressive. But the color is interesting Sunday-supplement-primitive stuff, and the picture has a driving, restless rhythm. With Phil Daniels. Dir. Franc Roddam. **39**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 57, 88, 211, 418, 422, 528, 640, 821, 840, 874**

RESCUERS, THE—(1hr. 17., '77) Walt Disney's animated feature about two mice out to save a kidnapped orphan from the evil clutches of Madame Medusa. With the voices of Bob Newhart, Geraldine Page, Eva Gabor. G. **42, 46, 93, 103, 109, 208, 234, 407, 413, 422, 511, 526, 541, 554, 612, 613, 629, 643, 645, 702, 735, 758, 789, 800, 822, 885**

RISE OF LOUIS XIV, THE—(1hr. 40m., '66) In French, Eng. subtitles. Roberto Rossellini's fascinating study of the way the short, unprepossessing Louis came to dominate the French court. The movie is barely acted and a bit impersonal—what it gives you are the rituals, the formal apparatus of power. With Jean-Marie Patte as the King. **96**

STUNT MAN, THE—(2hrs. 9m., '80) A paranoid Vietnam veteran (Steve Railsback) on the lam from the police wanders into a World War I movie as it is being shot. He becomes the replacement for a missing stunt man, and people keep playing movie-magic tricks on him. Directed by Richard Rush, *The Stunt Man* is repetitive and pushy, but also clever and exciting. Featuring a marvelous comic performance by Peter O'Toole as the domineering and brilliant son of a bitch who is directing the film-within-the film. With Allen Goorwitz and Barbara Hershey. **39**

TAXI ZUM KLO—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John,* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. **13**

39 STEPS (1935), **THE**—(1hr. 20m.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's 1915 novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. **89**

TURNING POINT, THE—(1hr. 59m., '77) Anne Bancroft plays an aging ballerina, and Shirley MacLaine plays her old pal—a dancer who left it all to marry and raise a family. The two get together when MacLaine's daughter (Leslie Browne) joins Bancroft's company, and a good deal of bitterness, jealousy, and fading-into-middle-age fear pours out. The outbursts seem corny, but the sparks between the women are real and one is drawn into their world. Dir. Herbert Ross. **47**

WISE BLOOD—(1hr. 48m., '80) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eye and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. **96**

THEATER

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Broadway

Previews and Openings

Monday, December 12

PEG—Peggy Lee stars in a musical described as a memoir detailing her early childhood in North Dakota through her adult years. Book by Ms. Lee and William Luce; music by Paul Horner; directed by Robert Drivas. Previewing now prior to a 12/14 opening. Mon.-Sat. at 8, $30-$40; Sat. at 2, $27-$37.50; Wed. at 2, $22.50-$32.50. **Lunt/Fontanne Theater,** 205 W. 46th St. (586-5555). 2 hrs. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer. Previewing now prior to a 12/21 opening. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Christian Baskous, and Gary Hope. Tues.-Sat. at 8, Sat. at 2, $25-$30; Wed. at 2, $20-$30. Previews start 12/22 prior to a 1/5 opening. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

Now Playing

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 1/14. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman, directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

THE GLASS MENAGERIE—Jessica Tandy and Amanda Plummer star in a revival of Tennessee William's play; directed by John Dexter. Also in the cast are John Heard and Bruce Davison. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, all $27.50 (except Sat. eve. which $30); thru 1/22. $30). **Circle in the Square,** 1633 Bdway (581-3270). 2 hrs., 35 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tomm Tune. A feast for eyes and ears! Tues.-Sat. at 8 $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3 $23-$40. **St. James,** 246 W. 44th St. (398-0280). hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Priz winning drama, starring Anne Pitoniak and Kath Bates, about a mother's valiant effort to save he daughter's life after she says "I'm going to kill my self!" The play is honest, uncompromising, luci penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed b Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3 $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2 $20-$30. **Golden Theater,** 252 W. 45th (239-6200 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book b Arthur Kopit, based on the Fellini film *8 1/2,* set i a spa, focusing on a decadent film director caught i a midlife crisis, and the 21 women in his life. Ver pleasurable music by Maury Yeston; directed an choreographed with endless resourcefulness b Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8 $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40 **46th St. Theater,** (221-1211). 2 hrs., 45 min. Al major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorso are the stars of Michael Frayn's comedy which deal with the misadventures of a third-rate British actin troupe as it tours a farce through backwater towns directed by Michael Blakemore. Mon.-Thurs. at 8 Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8 $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 2 mins. All major credit cards.

OH! CALCUTTA!—Long-running erotic musica comedy; sketches by Jules Feiffer, John Lennon Leonard Melfi, David Newman, Robert Benton, Da Greenburg, Sam Shepard, Sherman Yellen. Directe by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival c the Richard Rodgers/Lorenz Hart/George Abbot 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddle with addditional choreography by Peter Martins Featured are Dina Merrill, George S. Irving, Lar Teeter, George de la Pena, and Christine Andreas Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 25 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio o plays, *International Stud, Fugue in a Nursery,* an *Widows and Children First,* with Jonathan Hadar and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2 $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of play about the homosexual world. Chevi Colton, Pau Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Pete Pope. **Helen Hayes Theater,** 240 W. 44t (944-9450). 3 hrs., 30 mins. Major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert George Rose, Colleen Dewhurst, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. a 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8 $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. Al major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein based on the Kazantzakis novel; music by Joh Kander; lyrics by Fred Ebb. Lila Kedrova, Robe Westenberg, Taro Meyer, Debbie Shapiro are in th cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40 Wed. at 2, $17.50-$37.50. **Broadway Theater** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. Al major credit cards.

Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeoi family in the north of England during WW II; directed by Terry Kinney. One of the better buys in ou inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble

And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

ABY WITH THE BATHWATER—Christopher Durang's play about a woman who wants to be either a good mother or a best-selling novelist; directed by Jerry Zaks. With Mary Louise Wilson, W.H. Macy, Leslie Geraci, and Christine Estabrook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Playwrights Horizons Studio Theater,** 416 W. 42nd (279-4200).

BACKER'S AUDITION—Musical conceived by Martin Charnin, Douglas Bernstein, and Denis Markell about a first-time producer who is looking for three million bucks to put on a musical entitled *Raggedy Romeo.* Book/music/lyrics by Bernstein & Markell; directed by Charnin. With Barbara Barrie, Nicholas Woodeson, William Roy, Scott Robertson, Douglas Bernstein, Mary D'Arcy, William Fagerbakke, and Dana Vance. 12/20-1/29. **Manhattan Theater Club,** 321 E. 73rd St. (472-0600).

ECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

HUTAN—Jane Stanton Hitchcock's comedy about two couples making a pilgrimage to a Buddhist shrine in the Himalayas; directed by John Bird. Wed. & Thurs. at 8, Sun. at 7 Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $10-$12.50. **South St. Theater,** 424 W. 42nd (279-4200).

ODO—A musical with book by Hugh Wheeler, music by Lee Pockriss, and lyrics by Anne Croswell. Story tells of a humble but irrepressible 12th century goatherd who, to win the girl he loves, must triumph over a lecherous baron, a sanctimonious bishop, and other medieval evils; directed by Dan Held. With Steven Jacob in the title role, Ruth Williamson, Joel Kramer, Judy Dewey, and Arthur Howard. Tues.-Sun. at 8, Sat. at 2, Sun. at 3; $11.25-$30; from 12/20. **Promenade Theater,** 76th & Bdway (580-1313).

CHRISTMAS CAROL—British actor Rob Inglis makes his American debut in a one-man version of the Dickens classics. 12/20-24 & 27-31 at 11 a.m.; $8 for adults. $5 for children. **Douglas Fairbanks Theater,** 432 W. 42nd St. (239-1234).

HE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. From 12/27, prices will be $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

OOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Kathy Baker and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (279-4200).

RIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

ULL HOOKUP—Drama, by Conrad Bishop and Elizabeth Fuller, about the fact and fiction surrounding a crime of passion in a midwest trailer park; directed by Marshall W. Mason. Tues.-Sat. at 8, Sun. at 3 & 7, Sat. at 2. No perf. 12/25 & 1/1; $20-$22.50; 12/13-1/22. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

HE GOSPEL AT COLONUS—Sophocles' *Oedipus at Colonus* is transformed into a contemporary gospel/theater piece, featuring Fourteen Karat Soul, Five Blind Boys of Alabama, the Brooklyn Institutional Radio Choir, and the J.D. Steele Singers; music composed by Bob Telson; piece created and directed by Lee Breuer. 12/15-31 at 8, Sun. at 2 & 7; $10-$20. **Brooklyn Academy of Music,** 30 Lafayette Ave., Bklyn (636-4100).

REATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 12/31. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

HE HUMAN COMEDY—A musical based on the book and film of the same name by William Saroyan, with music by Galt MacDermot, libretto by William Daumaresq; directed by Wilford Leach. The action takes place in Fresno, Cal. during WW II. Rex Smith, Delores Hall, Leata Galloway, Laurie Franks are featured in the cast of 21. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; from 12/20. **Public Theater,** 425 Lafayette St. (598-7150).

HE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sun. at 2; Sun. at 5:30; Wed. at 8, & Sat. at 8:30; $12.50-$19.50; thru 12/26. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Cynthia Dozier; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

THE LADY AND THE CLARINET—Stockard Channing stars in a Michael Cristofer comedy about a woman who hires a clarinetist (Jay Dryer) to play at a dinner she has prepared for two; directed by Gordon Davidson. With Kevin Geer, Paul Rudd, and Josef Sommer. The play is a searching and hilarious examination of the unviability of modern relationships. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $19.50-$24.50. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

LEFTOVERS—Improvisational theatre piece written, staged, and performed by Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. Thur., Fri. at 8, Sat. at 7:30 & 10, Sun. at 3 & 5:30; $12. **AMDA Theater,** 2109 Broadway (787-5300).

LENNY AND THE HEARTBREAKERS—A musical by Kenneth Robins, Scott Killian and Kim Sherman, in mixed-media style, plugging into the works and consciousness of Leonardo da Vinci, with Robert Joy in the title role (Michael Brian plays the role at matinees), Joanna Glushak, Sally Stotts, and in the role of a de Medici Metropolitan Opera baritone Darren Nimnicht. Staging and choreography are by Murray Louis and Alwin Nikolais. Tues.-Sun. at 8, Sat. & Sun. mats. at 3; $15-$18. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $22.-$26; 12/20-3/18. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

A PRIVATE VIEW—Vaclav Havel's highly deserving autobiographical work wherein the Czech playwright dramatizes his struggle for human rights in an oppressive political system; directed by and with Lee Grant. With Stephen Keep, Barton Heyman, Nicholas Hormann, Richard Jordan, and Concetta Tomei. A well designed and well-directed production—keep and Jordon are particularly good. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 1/1/84. **Public Theater,** 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30; thru 1/8/84. **Playhouse 91,** 316 E. 91st (831-2000).

SECRET HONOR—or *Last Testament of Richard M. Nixon,* a drama by Donald Freed and Arnold Stone, with Philip Baker Hall in the lead role; directed by Robert Harders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.50-$18.50. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice,* both by the gifted young Chinese-American playwright David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 1/1/84. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whit-

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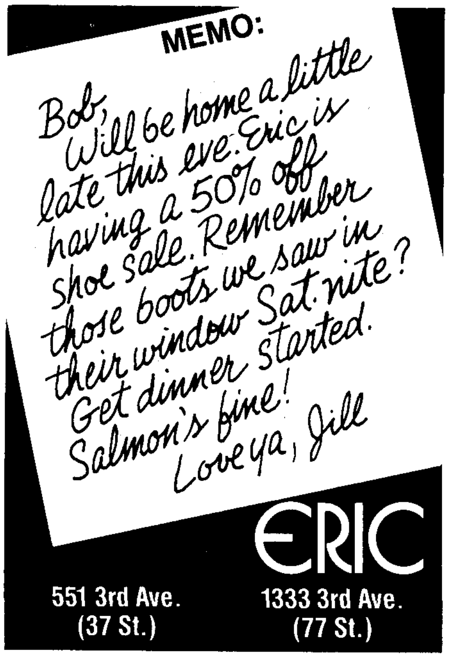
MEMO:
Bob,
Will be home a little late this eve. Eric is having a 50% off shoe sale. Remember those boots we saw in their window Sat. nite?
Get dinner started. Salmon's fine!
Love ya, Jill
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ing, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WEDNESDAY—Sada Thompson stars in Julia Kearsley's story of a middle-aged mother in the English midlands raising two children, a 19-year-old daughter, and a troubled 15-year-old son; with Mia Dillon, John Bowman, and John Cunningham; directed by Geraldine Fitzgerald. Wed.-Sat. at 8, Sat. at 3, Sun. at 3 & 7; $10-$12; thru 12/18. **Hudson Guild Theater,** 441 W. 26th (760-9810).

Theater Companies

AMERICAN JEWISH THEATER—In the Studio Theater, John Van Druten's *I Am a Camera,* based upon Christopher Isherwood's *The Berlin Stories;* directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 1/22. **92nd St. Y,** 92nd & Lexington (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Chekhov's *The Sea Gull,* with Richard Thomas, Judd Hirsch, Barbara Cason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$25; thru 12/31. **American Place Theater,** 111 W. 46th (730-9393).

CITY STAGE COMPANY—*Faust; Hamlet; Big and Little/Scenes,* in rotating performances. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15. Call theater for specifics. **CSC,** 136 E. 13th St. (677-4210).

COCTEAU REPERTORY—George Farquhar's early Restoration comedy, *The Beaux' Stratagem* in rotating repertory with Robert Patrick's *Judas* and Shakespeare's *King John.* Thurs.-Sat. at 8, Sun. at 3; $8.50. **Theater,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—A revival of Oliver Hailey's *For the Use of the Hall,* a comedy about a group of losers at a Long Island summer house in the middle of winter; directed by Peg Denithorne. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 12/18. **Equity Library Theatre,** 310 Riverside Drive, entrance on 103rd (663-2057).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEWISH REPERTORY THEATRE—Donald Margulies's *Gifted Children,* about an upper West Side eccentric whose daughter and artist boyfriend arrive on an unexpectic visit; with Zohra Lampert, Dinah Manoff, and Ben Ziegler; directed by Joan Vail Thorne. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11-$14; thru 12/25. **Theater,** 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Michael Tremblay's *Damnee Manon, Sacree Sandra* is a monologue between a nun and a transvestite; with Priscilla Smith and Ray Wise; directed by George Ferencz. Wed.-Mon at 8; Sun. at 3; $10. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Revival of *June Moon,* showbiz comedy about Tin Pan Alley written by George S. Kaufman and Ring Lardner, directed by Steve Kaplan. Wed.-Sat. at 8, Sat. & Sun. mats. at 3; $8; thru 12/31. **Lion Theater,** 422 W. 42nd (279-4200).

THE MIRROR THEATER—Susan Glaspell's *The Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for ticket information and performance schedule. **The Real Stage,** 320 W. 46th (279-4200).

NEGRO ENSEMBLE COMPANY—*Puppetplay,* by Pearl Cleague, is the first play of the company's 17th season. Phylicia Ayers-Allen and Seret Scott star as two women who derive emotional security and personal comfort from a life-size puppet; directed by Clinton Turner Davis. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7:00; $12-$17; thru 12/18. **Theatre Four,** 424 W. 55th 246-8545

NEIGHBORHOOD GROUP THEATER—*Sexual Manners,* two one-act plays directed by Kathryn Ballou. August Strindberg's *Playing With Fire* with Tyrone Power Jr., Bader Howar, and Mart McChesne also Frank Gagliano's *The Commedia World of La cadio B.,* with Lee Elkins, Gail Bearden, and Bc Mosley. Wed.-Sun. at 8; $6. **Neighborhood Pla house,** 420 W. 42nd St., top floor (279-4200).

N.Y. ART THEATRE—William S. Burrough's *Nak Lunch* and F. Scott Fitzgerald's *The Basil and Jos phine Stories;* both adapted and directed by Dona Sanders. 12/15 at 8, 12/16 at 8 & 10, 12/17 at 10 *Naked Lunch.* 12/16 & 17 at 8 for *Basil* etc. $1 **Institute,** 116 E. 14th St. (228-1470).

NUESTRO TEATRO—Rene Marques's *Los Sol Truncos,* in repertory with Federico Garcia Lorc *La Casa de Bernarda Alba;* in Spanish; directed Luz Castanos. Fri. & Sat. at 8, Sun. at 3; thru Dece ber. **St. John's in the Village,** 224 Waverly (675-6742).

PLAYWRIGHTS HORIZONS—Mainstage: Wen Wasserstein's comedy, *Isn't It Romantic,* with Li Banes, Betty Comden, Jo Henderson, Jerry Lannin Steven Pearlman, Tom Robbins, Cristine Rose, ar Chip Zien. Story is about two contemporary Ne York women struggling with love and career; c rected by Gerald Gutierrez. Tues.-Fri. at 8, Sat. at & 10, Sun. at 3 & 7; $15-$18. **Theater,** 416 W. 42 (564-1235).

REPERTORIO ESPANOL—Ricardo Talesnik's *L Quiero a Las Dos,* Carlo Gardel's *El Dia Que Quieras;* Julio Maricio's *La Maleta;* Amandeo Vive zarzuela (comic operetta), *Dona Francisquita,* a tri ute to the mythical and eternal Madrid; Lorca's *Zapatera Prodigiosa;* in Spanish in rotating repertor $8-$10; call for times and dates. **Gramercy Ar Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Gala* a modern tragedy, written and directed by, and sta ring Charles Ludlam, is about Maria Magdale Galas, the greatest singing actress of the 20th ce tury. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $1 **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain f Murder,* Wed. & Thurs. at 8; *It's Against the Law,* F & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* Jo Guare's *The Loveliest Afternoon of the Year,* Robe Perring's *Reunion,* and, thru 12/14, Michael Weller *At Home.* Sun. at 7:30, Mon. & Wed. at 8, Tues. at & 8. **Theater,** 301 W. 55th (997-9582).

SOHO REPERTORY—Ingmar Bergman's *The Wo Painting* and Gertrude Stein's *Yes Is for a Very You Man.* Thurs., Fri. at 8, Sat. at 6 & 9:30, Sun. at 4. 1 15-18, Kenneth Koch's *Bertha, Queen of Norw* and John Arden's *The Business of Good Governme* and *George Washington Crosses the Delaware.* ***Th ater,*** 19 Mercer St. (925-2588).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, F at 7:30: Israel Horovitz's *The Indian Wants the Bron* Wed., Thurs. & Fri. at 9:30, Sun. at 7:30: Israel Ho vitz's *Line.* Mon. at 9:30, Thurs. at 7:30, Ren Draya *The Mothers.* Tues. & Wed. at 7:30, Sat. at 5: Edwa Portnoy's *In the Waiting Place.* Fri. & Sat. at 7:3 Sun. at 5: *Make the Music Happen Again,* musical Tim Minikel & Bob Solomon. Admission $6. **13th S Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wi de's *The Importance of Being Earnest,* directed Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12/8 $6. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject t change. Phone ahead, avoid disappointment.

AND THE BEAT GOES ON—Musical revue creati a variety of styles from the era that saw pop mus blossom; from folk to funk. Performed by a compa of eight singers, backed by a rhythm section, directe by Michael O'Flaherty; conceived by O'Flaherty a Peter Gloo. Fri. at 10:30; Sat. at 8 & 10:30. **T Silver Lining,** 349 W. 46th (245-5100).

CLEANING UP—Shellen Lubin in a one-woman sho taken from pieces which she has written; directed Sandy Elliott. 12/14-16 at 8; 12/17 at 8 & 11:15, 1 18 at 5 & 8; $10. **PSW Studio,** 243 W. 55 (864-2380).

CLUB TED—Musical comedy by Jay Martel and Ti Hill, dealing with a resort where guests compete wi a death squad for the use of the tennis courts; directe by Susan Schneider. Thurs.-Sat. at 8; $7.50; thru 1 17. **Westbeth Theater,** 151 Bank St. (691-2272).

CROSSFIRE—Theodore Faro Gross's mystery abo the unmasking of heroism in Vietnam and at hom directed by Max Meyer. Tues.-Fri. at 8, Sat. at 3 & Sun. at 3; $10; thru 12/18. **INTAR,** 420 W. 42 (245-2489).

DADADADADADA—James Larson's musical abo the birth of the dada movement, dealing with Hug Ball, Emmy Hennings, and Tristan Tzaral; directed Venetia Reece. Thurs.-Sun. at 8; $5; 1/12-29 **Wor derhorse Theater,** 83 E. 4th St. (533-5888).

SIREE—Marian Rolle portrays a mother who urned her child to death "to rid him of the devil." Written by Norman de Palm; directed by Felix de Rooy. Thur.-Sun. at 8; $8; from 12/20-30, Tues.-Fri. at 8; thru 1/1/84. **No Smoking Playhouse,** 354 W. 5th St. (582-7862).

SPATCHES FROM HELL—*A Holocaust Trip-ych,* Melvin Cooperman's play; directed by Ken owstetter. Tues.-Sat. at 8, Sat. & Sun. at 3; $6-$8; thru 12/17. **Actors Outlet Theater,** 120 W. 28th St. 869-3981).

N JUAN POR LOS SIGLOS DE LOS SIGLOS —Adapted and directed by Angel Gil Orrios from the lays of Zorrilla, Madariaga, and Grau about the Don own through the ages; in Spanish. Fri. & Sat. at 8, un. at 7; $5; thru 12/18. **International Arts Thea-er,** 9 E. 16th (242-9861).

UBLE BILL—A.M. Barlow's *Dance to the El* and *he Bicycle Riders;* directed by the author; with He-aine Hunter, Sam McMurray, Peter Marklin, and Mimi Turque. Wed.-Sat. at 8; thru 12/17; Sun. mats. at 3; $6. **New Vic Theater,** 219 Second Ave. 929-3567).

UBLE FAULT—Five one-actors by new play-wrights, directed by Ann Raychel, Margot Breier, and Dario Cipani. Plays deal with conflicting family elationships and changing sexual values. 12/15-18 at 8:30; $6. **Theatre-Studio,** 750 Eighth Ave. 730-0235).

OP IN ANYTIME—Constantine Seredin's omedy, directed by Joseph Janeti. Wed.-Sat. at 8; 5; thru 12/24. **A.T.A. Theater,** 314 W. 54th St. 869-3981).

IZABETH REX—Or *The Well-Bred Mother Goes o Camp,* a musical, with book and lyrics by Jo Kres-an, music by Beth Anderson, about a mother dealing with the discovery that her daughter is gay; directed by Jim Payne. Thurs. & Fri. 8, Sat. at 7 & 10, Sun. at 3; $10; thru 12/31. **Open Gate Theater,** 401 E. 29th 391-1880).

VE SHORT PLAYS—Hank Kimmel's *Double Fault;* Karen Klami's *The Knocking;* Alberto Isaac's *Coda;* Francine Storey's *The Dregs of You;* Marcia Hau-frecht's *The Hallway.* Thurs.-Sun. at 8; $8; thru 12/18. **Theatre Studio,** 750 Eighth Ave. (730-0235).

OLDEN BOY—A revival of Clifford Odet's play; di-rected by Ben Levit. 12/13-17 at 8; 12/17 at 2; $5 **Mainstage Theater,** 721 Broadway (598-7695).

ARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

OW TO BE A GREAT WRITER—Mina E. Mina directs and acts in a one-woman show based on the novels and poems of Charles Bukowski. Tues.-Sun. at 8; $8; thru 12/24. **Theatre Off Park,** 40 E. 35th (679-6283).

JUST LOVE YOU, HARRY SMYTHE THE THIRD—Ken Charles's play dealing with gays as just people; directed by Ric Russell. Thurs.-Sat. at 8. **Cash Performance Space,** 10 E. 18th (279-4200).

HE IMMIGRANT—*Jim Sheridan's comedy starring* the author and Jim Campbell; directed by Chuck Portz. Wed.-Sat. at 8, Sun. at 3; $8-$10; from 12/16. **Irish Arts Center,** 553 W. 51st (736-6279).

DITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7; thru January. **Theater Eleven,** 16 W. 22nd (475-4975).

HE JUNGLE—Adaptation of Upton Sinclair's muck-raking novel about labor practices in Chicago at the turn of the century; directed by James Niesen. Wed.-Sat. at 8, Sun. at 3 & 7; $8; thru 12/18. **Nameless Theater,** 125 W. 22nd (666-7856).

EAD US NOT INTO PENN STATION BUT DELIVER US FROM EVIL—Two bag ladies strug-gle to survive on the streets of New York; directed by Charles L. Moore. Wed.-Sun. at 8; $10. Courtyard Playhouse, 39 Grove St. (620-7110).

AMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

HE MAN WHO NEVER DIED—Barrie Stavis's play concerns the labor leaders who risked everything to make a better life for all the workers of the world; directed by Anne B. Wyma. 12/14-16 at 8; $5. **Bar-ney Auditorium,** 26-36 Stuyvesant St. (365-5493).

ANY MOONS—James Thurber's modern fairy tale about wizards, jesters, and bumbling kings, for par-ents and children; directed by Barry Katz; with David Holbrook as The Jester. 12/26-30 & 1/2/84 at 1 and 3 p.m.; $6.50. **P.S. 41 Auditorium,** 116 W. 11th St. (279-4200).

OSCOW—NEW YORK—MOSCOW—Leo Zorin's play about love between an American girl and a Russian man; directed by Joseph Kapp. Tues.-Thurs. at 8, Fri. & Sat. at 7, Sun. at 3 & 7; $6; thru 1/1. **Theater,** 743 Eighth Ave. (608-3978).

THE MOST POWERFUL PIECE—Steven Nelson's play about sex, chess, and the end of the world; di-rected by Dale Merchant. Thurs.-Sun. at 8, thru 12/18; $6. **N.Y.T.E.,** 62 E. 4th St. (477-4120).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ONE MILLION A.D. ANOTHER TIME AN-OTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Per-sonae,** 25 E. 4th St. (468-8285).

OPEN END—Concert revue with *pianist/humorist* Eu-gene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

PAHOKEE BEACH—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan. Tues.-Sat. at 8, Sun. at 3; $5. **Playhouse 46,** 423 W. 46th (245-3829).

THE PIANO WOMAN—Juan Guerra's comic drama about a reclusive concert pianist still preparing for her first concert after 50 years; directed by the au-thor. Mon.-Wed. at 8; $5. **Prometheus,** 239 E. 5th St. (477-8689).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual halluci-nation, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

SEA ROCK CHILDREN IS STRONG CHILDREN —A Caribbean Theater of the Performing Arts pro-duction of Paul Webster's play, set in the red light district of Bridgetown, Barbados; directed by the au-thor. 12/15-18 at 7:30; Sun. at 3; $5. **New Federal Theater,** 466 Grand St. (598-0400).

SERIOUS BIZNESS—Comedy revue written by Jen-*nifer Allen, David Babcock, Winnie Holzman, and* Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (764-6200).

A SONG FOR A NISEI FISHERMAN—Philip Kan Gotanda's Japanese-American fish story, directed by Raul Aranas, with Ron Nakahara as the Nisei fisher-man. Wed.-Sat. at 8, Sat. at 2, *Sun. at 3 & 7;* $12 $12; thru 12/18. Pan-Asian Rep at **Actors Outlet II,** 120 W. 28th (2nd floor) (255-7293).

THREE SISTERS WHO ARE NOT SISTERS— William Hellermann with Medicine Show has adapted Gertrude Stein's murder-mystery-comedy; directed by James Barbosa. 12/15-17 at 8:30; $5. **Theater,** 6 W. 18th St. (255-4991).

THE THREE SISTERS—Anton Chekhov's play, translated by Robert Corrigan; directed by Ira Zuck-erman. 12/14-16 at 8, 12/17 at 2 & 8; $5. **Mary-mount Manhattan College,** 221 E. 71st (472-3800).

TO GILLIAN ON HER 37TH BIRTHDAY—Mi-chael Brady's testament to life about a ghost who tries to send her husband into the arms of a new woman; directed by Pamela Berlin; with Sarah Jessica Parker, James Rebhorn, and Richmond Hoxie. Tues.-Sat. at 8; Sun. at 2 & 7; $10-$12; thru 12/18. **Ensemble Stu-dio,** 2nd floor, 549 W. 52nd (247-4982).

TOWARDS ZERO—Agatha Christie's mystery thriller concerns a murder which occurs during a houseparty on the coast of Cornwall; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 12/18. **Meat and Potatoes,** 306 W. 38th St., 4th floor (564-3293).

TRADE—Robert Perring's play about a young boy from the mid-West who becomes involved in a male prostitution ring; directed by Zu Stears. Sun.-Wed. at 7:30; $8; thru 12/14. **18th St. Playhouse,** 145 W. 18th (695-2484).

WAR BABIES—Musical set in 1980 Ireland, with book and lyrics by Earl Scott, music by Glen Mac-Ready and Larry Schaffer, starring Dennis Logan. Thurs.-Sun. at 8; $6; thru 1/7 (1/8 at 2 & 8). **Intar II,** 508 W. 53rd (595-7560).

THE WASHERWOMAN NATIVITY—The Bread and Puppet Theater presents its own version of the Christmas story, directed by Peter Schuman. Puppets range from fist-size to 20 feet tall. 12/14-16 at 8, 17-22 at 5 & 8; $4. **Judson Memorial Church,** 55 Washington Square South (777-0033).

NEW YORK TICKET SERVICE

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

MARGO BARNES/ALAN FALK—Summer landscapes/Beach and swimming pool scenes. Thru 12/17. Sachs, 29 W. 57th (421-8686).

REGINA BOGAT—Paintings and box constructions/Early 20th-century American art by Avery, Graves, Roszack. Thru 1/4. Deutsch, 20 W. 57th (765-4722).

JOAN BRADY—Watercolors for the first time in New York, thru 12/30. Tatistcheff, 50 W. 57th (664-0907).

PAUL CADMUS—Drawings, prints, photos from 1924 to 1983, thru 12/31. Midtown, 11 E. 57th (758-1900).

DAVID CRAVEN/JUDITH HUDSON—Recent paintings/Recent works on paper and canvas. Thru 12/17. Siegel, 24 W. 57th (586-0605).

STUART DAVIS—A study of his connections with Held, Lichtenstein, Smith, Sugarman, thru 12/23. Washburn, 42 E. 57th (753-0546).

JOHN DAWSON—Parodies of Old Master paintings, thru 12/17. Segal, 63 E. 57th (486-2297).

WILLEM DEKOONING—Selected paintings from 1969 to 1982, 12/16-1/27. Galerie Maeght, 9 W. 57th (371-9077). Mon.-Fri. 10-5:30.

SEBASTIANO DE PAGAN—Geometrically abstracted figures, thru 12/17. Keane Mason, 50 W. 57th (772-9596).

SONIA GECHTOFF—New works, thru 12/31. Gruenebaum, 38 E. 57th (838-8245). Mon-Sat. 9:30-5:30.

JOSEP GRAU-GARRIGA—Drawings, collage, and tapestries, thru 12/31. Arras, 29 W. 57th (421-1177).

ANDREA HAHN—Bled abstractions, thru 12/17. Viridian, 52 W. 57th (245-2882).

JOHN HELD, JR.—Linocuts, some capturing the verve of the 20's, thru 12/30. Sumers, 50 W. 57th (541-8334).

JOAN HIERHOLZER—Industry in oils, thru 12/17. Phoenix, 30 W. 57th (245-5095).

WILLIAM HOGARTH (1697-1764)—Satires and sermons in his biting graphics of English society, thru 12/31. Donson, 24 W. 57th (245-7007).

IAN HORNAK—Recent large scale landscapes, thru 12/21. Fischbach, 29 W. 57th (759-2345).

GERSHON ISKOWITZ—Landscape series in oils, thru 12/31. del Re, 41 E. 57th (688-1843).

PAUL JENKINS—Granular veils and washes with collaged elements, thru 1/3. Rosenberg, 20 W. 57th (757-2700). Mon.-Sat. 10-5.

ALFRED JENSEN—Late works using heavily impastoed surfaces, thru 1/7. Pace, 32 E. 57th (421-3292).

STEPHANIE KIRSCHEN-COLE/FORREST MOSES—Delicate collages of images within images/Landscapes frenzied with motion. Thru 1/4. deNagy, 29 W. 57th (421-3780).

KAY KURT—Detailed pencil drawings and an oil from her candy series, thru 12/23. Kornblee, 20 W. 57th (586-1178).

HARRY MCCORMICK—Interiors of New York restaurants and bars, thru 12/30. Brewster, 41 W. 57th (980-1975).

PAULA MODERSOHN-BECKER—A retrospective of 102 oils, drawings, and prints by this pioneer modernist from Germany, thru 1/7. Galerie St. Etienne, 24 W. 57th (245-6734).

ROBERT MOTHERWELL—A retrospective of his prints, 12/13-1/21. Getler/Pall, 50 W. 57th (581-2724).

TOM OTTERNESS—Recent drawings, some of primal figures, thru 12/17. Alexander, 20 W. 57th (757-3721).

CHAIM SOUTINE (1893-1943)—A retrospective including 43 paintings, thru 1/28. Galleri Bellman, 41 E. 57th (486-7944).

JOAQUIN TORRES-GARCIA—Late paintings, 1938 to 1949 using pictographic systems, thru 1/28. Herstand, 24 W. 57th (664-1379).

GEORGE WOODMAN—Floral and human forms in pastel colors, thru 1/7. Haber Theodore, 24 W. 57th (541-9393).

Madison Avenue and Vicinity

BARBARA ABRAMS/PHILIP LIEBERMAN—Brass sculpture using light/Greek portraits in photos. Thru 12/29. Urdang, 23 E. 74th (288-7004).

JOHN ANDERSON/LORRAINE SHEMESH—Recent sculpture/Paintings, drawings, quilts. Thru 1/6. Stone, 48 E. 86th (988-6870).

BILLY AL BENGSTON—New watercolor collages using the symbols of airplanes, runners, thru 1/14. Acquavella, 18 E. 79th (734-6300).

FERNANDO BOTERO—His bloated figures in paintings and watercolors, thru 12/31. Goodman, 1020 Madison (427-8383).

KEVIN BOYLE/ROBERT KUSHNER—Photographic portraits/New, large fabric pieces. Thru 12/24. Solomon, 724 Fifth (757-7777). Mon.-Sat. 10-6.

GARY BUKOVNIK—Flowers in watercolors, thru 1/7. Staempfli, 47 E. 77th (535-1919).

WILLIAM CALFEE/PATRICIA FRIEND/LUCIE RIE—Ten canvases evolving from realist to abstract expressions/Large open space landscapes/Stoneware and porcelain. Thru 12/30. Graham, 1014 Madison (535-5767).

BRUNO CIVITICO—Allegorical realities in landscapes, still life, and figures, thru 12/21. Schoelkopf, 825 Madison (879-4638).

JOSEPH CORNELL—47 collages and constructions from 1933 to 1969, thru 12/18. Castelli Feigen Corcoran, 113 E. 79th (628-0700).

RUSSELL COWLES—Nudes, symbolist visions, abstracted still lifes, thru 12/17. Kraushaar, 724 Fifth (307-5730).

RALSTON CRAWFORD—A retrospective including his iconic views of the industrial landscape, thru 12/30. Miller, 724 Fifth (246-1625).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

RICHARD ESTES—The urban landscape in graphics, thru 12/30. Hamilton, 19 E. 71st.

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

GEORGE GROSZ—Biting, anti-military caricatures from the 1910's and 20's, thru 12/30. Soufer, 1015 Madison (628-3225).

PAUL CESAR HELLEU (1859-1927)—Drypoints/American and European still life by Barnett, Silva, Stevens, others/American watercolors by Benson, Luks. Thru 12/31. Childs, 956 Madison (772-6606).

JERRY JACKA/CHARLES LOLOMA—Hopi Indian visions in jewelry and photos. Thru 1/7. Gallery 10, 29 E. 73rd (861-5533).

PHILIP JOHNSON—Architectural models and photos from his 1949 Glass House to the 1983 Cleveland playhouse/The Historic American Buildings Survey, a documentation. Thru 12/31. Urban Center, 457 Madison (935-3960). Mon.-Sat. 11-5.

HARRIET KORMAN—Recent paintings, thru 12/24. Willard, 29 E. 72nd (744-2925).

ROBERT M. KULICKE—Still lifes, seascapes, and jewelry, thru 12/30. Davis & Langdale, 746 Madison (861-2811).

EMMA FORDYCE MACRAE (1887-1974)—Figures, beach scenes, Venice in the 20's and 30's, thru 12/17. York, 21 E. 65th (772-9155).

PRICH MATTHEWS—Luminous abstractions and collage, thru 12/30. Ericson, 23 E. 74th (737-6155).

ROY NEWELL—Small format geometric constructions in paint, thru 1/14. Schlesinger-Boisante, 822 Madison (734-3600).

MICHAEL PAVLIK/OLDRICH PLIVA—Sculptural constructions in glass/Optical glass sculpture. Thru 12/24. Heller, 965 Madison (988-7116).

PICASSO—Thirteen oils and one bronze sculpture plus Brawue, Calder, Dali, Gris, thru 12/23. Perls, 1016 Madison (472-3200).

GEORGE RICKEY—30 years of his sculpture emphasizing motion, thru 12/24. Davidson, 43 E. 78th (734-6702).

EMILIO SANCHEZ—Precisely executed architectural subjects, thru 12/24. ACA, 21 E. 67th (628-2440).

BARBARA SCHWARTZ—Cast bronze wall sculpt with colored patinas, thru 12/30. Hirschl & Ad 851 Madison (744-6700).

VOLKER SEDING—Hand-painted photos, some floating fruits, thru 12/23. Haime, 1000 Madi (772-7760).

BURTON SILVERMAN—The recognizable and familiar with unexpected discovery, thru 12/28. din, 1035 Madison (288-7902).

KATSU SIMURA—Constructions and works on per, thru 2/4. Reinhold-Brown, 26 E. 7 (734-7999).

IRNE MONAT STERN/JAN PETER STER Large veiled, luminous canvases/Stainless s sculpture. Thru 12/30. Park Avenue Atrium, Park (874-7171). Mon.-Fri. 8-6.

JESSICA TCHEREPNINE—Botanical watercol thru 12/17/Recent French acquisitions, particul from the 19th-century, thru 12/31. Shepherd, 2 84th (861-4050).

HOSSEIN ZENDEROUDI—Calligraphic paint, t 12/31. Leila Taghinia-Milani, 1080 Madi (570-6173).

SoHo

MURRAY ALCOSSER/RONALD AMERIC Large color photos of still lifes/Realist situations f turing unposed people. Thru 1/7. Meisel, 141 Pri (677-1340).

ELEANOR ANTIN—An allegorical installation cluding a castle, thru 12/30. Feldman, 31 Mer (226-3232).

ELLIOT BAROWITZ/CAROL FIELD—"Ins ments of Power"/Fragments. 12/13-31. Ingber, 4 W. Broadway (674-0101).

NANCY BOWEN/KEN LITTLE—Clay women painted wood constructions/Animals made fr leather goods. Thru 12/23. Caldwell, 383 W. Broadway (966-6500).

ANNA BROELL BRESNICK—Urban themes wood, encaustic and paint constructions, thru 12/22 Wooster (431-6445).

JEFFREY BROSK—Recent wall constructions, t 12/17. Hutchinson, 138 Greene (966-3066).

HOWARD BUCHWALD—Drawn arcs on raw li which has been cut, 12/17-1/11. Hoffman, 429 Broadway (966-6676).

STEVEN CAMPBELL—Rural and domestic adv tures, thru 12/23. Toll, 146 Greene (431-1788).

DALE CHICHULY/JACQUES-HENRI LA TIGUE—2 and 3-D glass abstractions/France black and white photos from 1905 to 1931. Thru 31. Cowles, 420 W. Broadway (925-3500).

ROBIN COLLYER—Sculpture and mixed-med Videotapes by Dean, Marshalore, Zaag. Thru 12/ 49th Parallel, 420 W. Broadway (925-8349).

SANDRA DE SANDO—Drawings and bookworks faces and features, thru 1/4. Soho 20, 469 Broo (226-4167).

LESLEY DILL—Black and white figures in water, t 12/17. 55 Mercer (226-8513).

CHRISTINE FROMENTIN—Recent paintings lithographies, thru 1/15. Central Falls, 478 Broadway (475-3333).

FRANCES COHEN GILLESPIE/SHARI U QUHART—Still lifes in interiors/Narrative tap tries. Thru 1/7. Knowlton, 153 Mercer(431-880

KEITH HARING—Expressionistic works, thru 1 Shafrazi, 163 Mercer (925-8732).

PHYLLIS JANTO—Laminated pine sculpture/Scu tor's drawings by Brandt, Egbert, Janto. Thru 12/ Atlantic, 458 W. Broadway (228-0944).

THOMAS LAWSON—Moving, abstract landsca in oils, thru 1/7. Metro Pictures, 150 Gree (925-8335).

BERNICE LEIBOWITZ—Translucent color, gestu drippings, thru 12/18. Pleiades, 164 Mer (226-9093).

ROY LICHTENSTEIN—Master of Pop relat themes, thru 12/31. Castelli, 420 W. Broadw (431-5160).

LIZBETH MITTY—New York City highways in ri colors and textures, thru 12/31. Esman, 121 Spri (334-9659).

DAVID NELSON/DAISY YOUNGBLOOD—An stallation of sculptural lighting/New ceramic portr ture. Thru 1/5. Gladstone, 152 Wooster (505-869

AZUMA OSHITA—Metal hammering, thru 12/21. Milliken, 98 Prince (966-7800).

CHOLAS PEARSON/HELEN SOREFF—Sculpture/Drawings. Thru 12/23. Condeso/Lawler, 76 Greene (219-1283).

T RALPH—Situational figure paintings, thru 12/18. Noho, 168 Mercer (966-5353).

E SAVAGE—Acrylics and pastels, thru 1/15. Art & Design, 152 Wooster (777-4207).

ERA SCHUPACK/ROSA SILVERMAN—Carved urethane foam wall pieces/Open circles, shapes using natural weeds, sticks. Thru 12/18. Pindar, 127 Greene (533-4881).

ELEN SOREFF—Intensive line drawings, thru 12/23. Condeso/Lawler, 76 Greene (219-1283).

ORA KELLEY WARD—Bled and slashed pigment, thru 12/14. Exhibition Space, 112 Greene (966-3864).

AN WATTS—Circular canvases with womb-like tissue images, thru 1/4. Soho 20, 469 Broome (226-4167).

OBERT ZEIDMAN—Spheres in marble and bronze plus large steel sculpture, thru 1/1. Jack, 138 Prince (966-4235).

Other

RETCHEN BENDER—Satiric multi-imaged works using photo-mechanical reproduction, thru 12/30. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sun. 12-6:30.

RCH CONNELLY—Paintings on wood and canvas plus furniture objects, thru 12/30. Garet Kohn, 204 E. 10th (475-8701).

OBERT GOODNOUGH—Small abstractions, thru 1/3. Lincoln Center Gallery, Concourse Level, 65th and Broadway (877-1800).

ONA HERSHEY/MAUREEN SULLIVAN—Prints and watercolors, some of windows/Drawings in gouache and color pencil. Thru 1/5. Ryan, 452 Columbus Avenue (799-2304). Tues.-Fri. 12-7, Thurs. 12-9, Sat. 12-6, Sun. 1-5.

OBERT RAUSCHENBERG—"Performance," his work for the stage, thru 12/22. Houghton, Cooper Union, 7th Street and 3rd Avenue (254-6300). Mon.-Sat. 12-6.

HRISTOPHER SPROAT—Large zoological abstraction in painted wood, thru 12/30. Stoler, 13 White (966-5090).

ATE SUTPHIN—Abstractions using white as a defining element, thru 12/31. Greenwald, 181 Mott (219-1642).

CHAEL TRACY—An elegy to Latin America including a triptych of impastoed acrylics on wood, glass, and found objects, 12/13-1/21. Delahunty, 291 Church (226-2519).

LISON WILDING—Carved and constructed sculpture of wood, stone, sheets of brass, rubber, thru 1/14. Salvatore ala, 32 W. 20th (675-3267).

GROUP SHOWS

57th Street

DLER—37 W. 57th (980-9696). Canright's solid color lines over expressionist backgrounds, Dudley's installation of intersecting planes, and Solomon's animal imagery, 12/13-1/7.

LEXANDER—20 W. 57th (757-3721). Diamond's New York City buildings in broad strokes, Nechvatal's dense line drawings, and Tobias' architectonic triptych, thru 12/29.

RMSTRONG—50 W. 57th (582-8581). Works on paper by Burko, Dash, Flack, Hanson, thru 1/7.

TCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Klinger, Martin, Redon, thru 1/18.

RENCH—41 W. 57th (308-6440). Mon.-Sat. 10-6. Colored wall pieces by Armstrong, Martin, Schroder, thru 12/24.

EESY—50 W. 57th (245-1420). Monotypes and prints using cast and dyed paper, fabric transfer, intaglio, collage, thru 12/30.

EIDENBERG—50 W. 57th (586-3808). Arp, Botero, Natkin, Nevelson, thru 1/4.

ENNEDY—40 W. 57th (541-9600). American portrait, landscape, seascape, still life, and genre from 1770 to 1922, thru 12/30.

ARKEL—50 W. 57th (581-1909). Artists books, thru 12/31.

HOENIX—30 W. 57th (245-5095). 25th anniversary of the gallery with deKooning, Neel, thru 1/14.

UNDERLICH—41 E. 57th (724-8778). An American view from 1792 to 1961 including Church, Heade, Hopper, Remington, thru 1/31.

Madison Avenue and Vicinity

HINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

ELKON—1063 Madison (535-3940). Gallery artists from 1961 to now including Dzubas, Hall, Tucker, Witkin, thru 12/30.

FACADE—741 Madison (744-4997). Watercolors of India by Lovejoy, bronzes by Greenberg, photos by Halard, thru 1/7.

HIRSCHL & ADLER—21 E. 70th (535-8810). Realism into abstraction in American drawings from 1900 to 1940, thru 12/30.

HUTTON—33 E. 74th (249-9700). Russian Suprematist drawings by Chashnik, Malevich, Suetin, thru 12/31.

MATHES—851 Madison (249-3600). European modern masters including Dubuffet, Leger, Moore, Picasso, thru 1/14.

MERRIN—724 Fifth (757-2884). Ancient gems in new settings by Copley and Stark, thru 12/23.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th-and 19th-century English and 19th-century French drawings and watercolors, thru 12/23/Rodin and the French Genius, 19th-century French sculpture; thru 1/14.

RIZZOLI—712 Fifth (397-3712). American Folk Art of the 20th-century, thru 12/31.

SCULPTURE CENTER—167 E. 69th (879-0430). Ornaments as sculpture by Dienes, Temkin, Unger, Zempel, thru 1/3.

SILBERBERG—16 E. 79th (861-6192). Agam, Bacon, Clave, deChirico, Picasso, thru 1/1.

SOLOMON—959 Madison (737-8200). deKooning, Lichtenstein, Moore, thru 12/31.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Artist's toys, 12/13-1/7.

WARD—9 E. 93rd (831-4044). Art from the Bronze Age to the Renaissance, thru 12/17.

WILDENSTEIN—19 E. 64th (879-0500). "La Revue Blanche," from 1891 to 1903 with works by Bonnard, Cezanne, Gauguin, Seurat, Vuillard, thru 12/30.

SoHo

ARBITRAGE—99 Spring (334-9755). Thurs.-Sun. 12-5. Collage by Fried, kinetic abstractions by Shaw, collages by Seidler, 12/16-1/15.

BOONE—417 W. Broadway (431-1818). Baselitz, Basquiat, Lupertz, Penck, Salle, Schnabel, thru 12/31.

BOWERY—121 Wooster (226-9543). Tues.-Sun. 12-6. Carr, Grossman, Martino, Stone, thru 12/28.

DRAWING CENTER—137 *Greene* (982-5266). Works on paper by Craddock, Goodwin, Holden, Sherk, Shopis, thru 12/19.

FIRST STREET—386 W. Broadway (226-9011). The four elements by members, thru 12/28.

14 SCULPTORS—164 Mercer (966-5790). Tenth anniversary with Damon, Izuka, Kaplan, Miller, Stuart, Viney, thru 1/7.

HABER—133 Greene (505-7800). Domestic themes of the 80's, thru 2/6.

PRINCE STREET—121 Wooster (226-9402). Tues.-Sun. 12-6. Works on paper by Bernier, Finnegan, Levine, Trieff, thru 12/28.

SEMAPHORE—462 W. Broadway (228-7990). Ahrendt, Kowalski, Wilson, thru 12/31.

SOHO CENTER—114 Prince (226-1995). Heinrichs, Keay, Mayer, Wulf, thru 1/7.

SONNABEND—420 W. Broadway (966-6160). Baselitz, Kiefer, Morris, Rauschenberg plus photos of American movie theater interiors by Sugimoto, thru 12/17.

TWENTY SIX HORSES—484 Broome (925-6346). Tues.-Sun. 12-6. Contemporary Northwest Indian artists, thru 12/29.

VAN ECK—420 W. Broadway (219-0717). Ornamental, wearable art from Africa, Asia, India, thru 1/14.

VISUAL ARTS—137 Wooster (598-0221). Symbols of sheep, flags and men by Hakon, abstractions by Toshida and photos of buildings, tree using actual space of the gallery by Withim, thru 12/21.

WARD-NASSE—178 Prince (925-6951). Landscape photos by Penn, steel wall reliefs by Reichgut, 12/17-1/5.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. Mixed media by Berens, Chase, Wickham, thru 1/20.

CITY—2 Columbus Circle (929-6688). Mon.-Fri. 10-5:30. Seventeen printmakers, 12/19-1/25.

HEBREW UNION COLLEGE—1 W. 4th (674-5300). Tues.-Fri. 10-5, Sun. 1-4. Eighteen artists including Baskin, Dine, Gross, Katz, Krasner, Lichtenstein, Louis, Nevelson, Weber, thru 1/6.

PAINTING SPACE 122—150 First Avenue (473-1628). Thurs.-Sat. 12-6. "Blood and tears" in tapestries from Chile, thru 12/24.

PARSONS—2 W. 13th (741-7758). The American Arts and Crafts Workshop, the Rambusch Studios for 85 years, thru 12/29.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Cast iron sculpture by Dusenbery, Nelson, Nonas, Pepper, Rosenquist, thru 12/23.

PUBLIC IMAGE—177 E. 3rd Street (431-8835). Works about "red" including a window installation by Schmeckpeper, thru 12/18.

SHARPE—328 E. 11th (777-4622). Tues.-Sun. 1-6. Sex by Bonk, Condo, Drake, Winer, Wojnarowicz, Wye, thru 1/8.

Photography

MARIETTE PATHY ALLEN—The beholders eye: men as women; thru 1/8. Photographics Unlimited, 43 W. 22nd (255-9678). Daily 1-7 p.m.

JUDITH ANGEL—Female figures plus Italy by Adelstein, streets of the Algarve by Lord, others, thru 1/7. Soho Photo, 15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m.

EVE ARNOLD—"In America," thru 1/7. Castelli, 4 E. 77th (288-3202).

LANGDON CLAY—Monticello plus 42nd Street, thru 1/27. Twining, 33 Bleecker (674-2070).

PAULA COURT—Dance, thru 12/20. Dance Theater Workshop, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

ARNOLD FRIEDMAN (1882-1946)/**ABRAHAM WALKOWITZ** (1878-1965)—Portraits of the 20's/Works on paper including New York City abstractions, jazz rhythms, Isadora Duncan. Thru 12/17. Zabriskie, 724 Fifth (307-7430).

FRANK GOHLKE—Aeriel views, thru 12/30. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. Thru 1/8.

ANDRE KERTESZ—Distortions of female nudes, thru 12/17. Pace/Macgill, 11 E. 57th (759-7999).

GEORGE PLATT LYNES/BARBARA MORGAN—*The male nude/Montages of dance, life, and self.* Thru 1/14. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

RALPH EUGENE MEATYARD—Surreal composite images from his early career to his untimely death in 1972, thru 12/17. Prakapas, 19 E. 71st (737-6066).

MADALENA SCHWARTZ—The Brazilian face, thru 12/23. Photo Center, NYU, 721 Broadway (8th fl.) (598-3939). Mon.-Fri. 10-6, Sat. 12-5.

AARON SISKIND—A retrospective commemorating his 80th birthday, thru 1/7. Light, 724 Fifth (582-6552).

RUTH THORNE-THOMSEN—Symbolic journeys to imaginary lands using a cigar box camera with a pin hole, thru 12/23. Pfeifer, 825 Madison (737-2055).

UNION SQUARE—32 Union Square E. (254-7526). Sat. 11-5, Sun. 11-5. Recent photos by Cuomo, Kornbluh, Turner, others, thru 1/8.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Robot Exhibit: History, Fantasy and Reality; 1/13-5/25. **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Tues.-Sat. 10-5. Quilt National '83; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Paintings of Space; thru 12/31... Theodore Roosevelt: A Natural Naturalist; thru 1/4... Origami Holiday Tree; thru 1/8.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Auspicious Spirits: Korean Folk Paintings and Related Objects; thru 1/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Spanish Art Tomorrow; thru 1/4... Paintings by Pablo Romero; thru 12/28.

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ART

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The American Artist as Printmaker; thru 1/22. . . Picasso the Printmaker: Graphics from the Marina Picasso Collection; thru 1/8. . . Prints by Albrecht Dürer: Selections from the Permanent Collection; thru 1/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Frank Lloyd Wright and the Prairie School; thru 12/31. . . Contemporary Continuous Pattern; thru 1/15. . . The Art of the European Goldsmith: Silver from the Schroder Collection; thru 1/22. . . The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. . . A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18. . . Washington's Farewell: A Bicentennial Prospective; thru 2/28.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Kandinsky: Russian and Bauhaus Years, 1915-1933; thru 2/12.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity. . . Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20. . . Drawings by Anna Ticho; thru 2/19. . . Fantasy and Form in the Hanukkah Lamp; thru 2/20. . . Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Egyptian Reinstallation: Phase III. . . Desert Valley: Early Works from Ica, Peru; thru 2/5. . . Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8. . . J. Alden Weir: An American Impressionist; thru 1/8. . . Peach Blossom Spring; thru 6/3. . . Annual Christmas Tree and Baroque Crèche Display; thru 1/8. . . Yves Saint Laurent: 25 Years of Design; 12/14-9/2. . . Annual Christmas Display at the Cloisters; thru 1/8.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Flowers of Three Centuries; thru 1/8. . . Gothic Painting in Manuscripts; thru 1/15. . . Belle da Costa Greene: A Centenary Celebration; thru 1/22.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8. . . Puerto Rican Diaspora by Frank Espada; thru 1/8. . . Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . Painting New York; thru 4/1. . . Maverick in Mauve; thru 1/1. . . The Old Met: A Memory of Opera on Broadway, thru 6/10. . . Gotham in Gridlock; thru 4/1. . . To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Monumental Prints by Georg Baselitz and Rolf Iseli; thru 1/3. . . The Modern Drawing: 100 Works on Paper from the Museum of Modern Art; thru 1/3. . . Matisse: Jazz; thru 1/3. (Museum closed 1/4—mid-May for expansion project.)

NATIONAL ACADEMY OF DESIGN—1083 F
Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-S
12-5. (Free Tues. 5-8). $1.50. Artists By Themsel
Artists' Portraits From the National Academy of
sign; thru 12/31. . . Bertram Goodhue, Archit
thru 12/31.

NEW-YORK HISTORICAL SOCIETY, Cen
Park West at 77th St. (873-3400). Tues.-Fri. 11-5,
10-5, Sun. 1-5. $2; children 75 cents. The Worl
Tiffany: the Egon Neustadt Collection of Tiff
Lamps; thru 1/29. . . A Celebration: American La
scape Painting, Genre Art and Drawing; thru
18. . . Artists' Views of Central Park, 1814-1914; t
3/11. . . New York Themes: Paintings and Prints
William Meyerowitz and Theresa Bernstein; thru
26. . . A Firefighter's Parade; thru 1/15. . . Strug
for a Continent: Francis Parkman's France and
gland in North America; thru 4/22. . . Lights, C
era, Action: New York's Silent Film Studios; thru
4. . . The Library of John Pintard: Book Collectin
the New Republic; thru 1/30. . . Shanties to Skyscr
ers: Robert L. Bracklow's Photographs of Early N
York; 12/15-5/6.

NEW YORK PUBLIC LIBRARY—Central Resea
Building, Fifth Ave. and 42nd St. Daily ex. Sun. 1
some collections to 9. . . Prints of Felix Bu
(1847-1898); thru 12/31. . . Exaltation of Poetry:
mous Poems in Manuscript; thru 3/16. . . Eight-Po
Livelihood: Chinese Laundry Workers in The Uni
States; thru 12/31. . . Contemporary Photograph
New York Chinatown; thru 12/22. . . Martin Lut
and the Popular Imagination; thru 3/30. . . **Linc
Center,** 111 Amsterdam Ave. The Metropolitan
era: The First 100 years; thru 2/18. . . **Schomb
Center,** 515 Lenox Ave. 14 Photographers; thru
24.

QUEENS MUSEUM, New York City Bldg., Flush
Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. C
tribution suggested. Trylon & Perisphere: Icon of
Future. . . Michelangelo: A Sculptor's World; thru
8. . . Puppetronics Arcade; thru 1/15. . . Contem
rary and Traditional Native American Art; thru
9. . . Hanne Brenken: Paintings; thru 1/22. . . Aspe
of Indian Art and Life; thru 2/5.

STUDIO MUSEUM IN HARLEM—144 W. 125th
(864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-S
1-6. $1; children, 50 cents. Southern Roads/C
Pavements: Photographs of Black Americans by
land L. Freeman; thru 1/8. . . Jack Whitten's "Ene
Field" Paintings; thru 3/18.

WHITNEY MUSEUM, Madison Ave. at 7
(570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12
$2.50, seniors $1.25; free Tues. after 6. 20th-Cent
American Art: Highlights of the Perman
Collection. . . Calder's Circus. . . Dennis Oppenhe
Lecture #1; thru 1/15. . . The Drawings of Will
deKooning; thru 2/19. . . Willem deKooning: Pai
ing and Sculpture; 12/15-2/26. **Whitney Museu
at Philip Morris,** 42nd at Park (878-2550). Still L
Hollywood Photographs; thru 12/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-100
12/16 at 10 & 2: English Literature, Important Au
graph Letters and Fine Bindings. On view from 1
9. 12/16 at 2, 12/17 at 10 & 2: Important Arts a
Crafts, Art Nouveau, Art Deco and Post-War Desig
On view from 12/10. **East,** 219 E. 67th
(570-4141). 12/13 at 10 & 2: Victorian Furnitu
Porcelain, Rugs, Sculpture and Works of Art.
view from 12/9. 12/14 at 10 & 2: Antique and Fi
Jewelry. On view from 12/9. 12/15 at 10: Art N
veau and Art Deco. On view from 12/10.

DOYLE—175 E. 87th St. (427-2730). 12/14 at 10:
Order of the Provident Loan Society: Jewelry, W
ches, Silverware, Numismatics and Philatelics.
view from 12/10. 12/14 at 7: Christmas Gift Sale.
view from 12/10. 12/15, 16 at 10: Numismatics, f
turing Rare U.S. Coins from the Estate of Loye
Lauder, Greenwich, Connecticut. On view from 1
10.

PHILLIPS—406 E. 79th St. (570-4830). 12/13 at
Fine Antique and Modern Jewelry, and Watches.
view from 12/10. 12/14 at 11: Fine Silver, Art No
veau, and Art Deco. On view from 12/10.

SOTHEBY PARKE BERNET—York Ave. at 72nd
(472-3400). 12/12 at 10:15: Sotheby's Arcade A
tions: Collectibles. On view from 12/8. 12/13
10:15 & 2: Printed Books and Manuscripts, Vol.
On view from 12/9. 12/14 at 10:15 & 2, 12/15
10:15: Russian Works of Art, Objects of Vertu, R
sian and Greek Icons. On view from 12/8. 12/14
10:15: Fine Books and Manuscripts. On view fr
12/9. 12/15 at 2: Fine English and Continental S
ver. On view from 12/10. 12/15 at 10:15 & 2, 12/
at 10:15: Modern Paintings, Drawings and Sculptu
Dance, Theater and Opera. On view from 12/10. 1
16 at 2, 12/17 at 10:15 & 2: Barbara Johnson Wh
ing Collection, Part IV. On view from 12/10. 12/
at 10:15 & 2: 19th-Century European Paintin
Drawings, and Watercolors. On view from 12/10

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etropolitan Museum, Fifth Ave. and 82nd St. 70-3949)

nd St Y, on Lexington Ave. (427-4410)

ymphony Space, Broadway at 95th St. (864-5400)

own Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

ALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, December 12

USICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soprano Arleen Auger, tenor David Gordon, countertenor Paul Esswood, bass Julien Robbins. Handel's *Messiah.* Avery Fisher Hall at 7:30. $11-$18.

HAMBER MUSIC SOCIETY OF LINCOLN CENTER, with the Emerson String Quartet. Loeillet's Sonata in c for flute, oboe, continuo; Webern's Five Movements for String Quartet, Op. 5; Mendelssohn's String Quartet in e, Op. 44, No. 2; Schumann's Piano Quintet, Op. 44. Alice Tully Hall at 7:30. $13.50.

EW YORK CITY GAY MEN'S CHORUS—Gary Miller, director. "Home for the Holidays". With soprano Karen Huffstodt. Works by Pinkham, Britten, others. Carnegie Hall at 8. $7.50-$20.

OUGLAS NIEDT, guitarist. Music of Bach, Brubeck, Copland, Ellington, Tarrega, Gershwin. Carnegie Recital Hall at 8. $6.50.

EW YORK UNIVERSITY SYMPHONY ORCHESTRA, Dinu Ghezzo director; pianist Rosaline Cameron, trumpeter Edward Lewis. NYU Theater, 35 W. 4th St. (598-3002), at 8. $2.

TRAVINSKY CONCERT, directed by David Noon. Vocal, chamber, choral music, including *L'Histoire du Soldat.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 7. Free.

CELEBRATION OF CHRISTMAS IN WORD AND SONG—See Happenings, page 122.

IANNES PERCUSSION ENSEMBLE, Howard Van Hyning director; marimba soloist Hidemi Horibe. Cage, Udow, Tower, Hatch. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

NN CARTER-COX, A Christmas concert of Elizabethan and Appalachian ballads. YWCA, 610 Lexington Ave. at 53rd St. (755-4500), at 7:30. $4.

EW YOR-UBA—"A Musical Celebration of Cuba in America," Michele Rosewoman director. With Cuban folklorist Orlando "Puntilla" Rios, a 14-piece ensemble, all-star big band. Public Theater, 425 Lafayette St. (598-7150), at 8. $5.

LOVE OF LIFE ORCHESTRA & THE ORDINAIRES—Informal music, at the Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

VIRTUOSI QUINTET—Music of Schubert, Jolivet, Carter, Rossini, Ravel. CUNY Graduate Center, 33 W. 42nd St., 3rd-floor studio, at 8. Free.

APPLE TRIO—Works by Telemann, Martin, Chaminade. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ASPEN WIND QUINTET—Ibert, Fine, Danzi, Smith (N.Y. premiere). Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

BROOKLYN COLLEGE PERCUSSION ENSEMBLE, Morris Lang director; marimba soloist Nachiko Maekane. Varèse, Levitan, Reich, others. Brooklyn College, at 8. $3.

Tuesday, December 13

NEW YORK PHILHARMONIC, Leonard Slatkin, conductor; pianist Cecile Licad. Schwantner's *Aftertones of Infinity*; Rachmaninoff's Piano Concerto No. 2; Mendelssohn's Symphony No. 5, "Reformation." Avery Fisher Hall at 7:30. $6-$25.

NATIONAL ORCHESTRA OF NEW YORK—Alvaro Cassuto, conductor. With soprano Faye Robinson. Excerpts from Wagner's *Das Rheingold, Die Walküre, Siegfried, Götterdämmerung;* excerpts from Strauss's *Daphne* and *Der Rosenkavalier,* and Mennin's "Adagio arioso" (2nd movement from the Ninth Symphony). Carnegie Hall at 8. $5-$15.

CHAMBER MUSIC AT THE Y—Violinist Jaime Laredo, pianist Eugene Istomin, cellist Sharon Robinson, violist Michael Tree. Mozart's Piano Quartets K. 478, K. 493, and the Divertimento for String Trio, K. 563. 92nd Street Y at 8. $9.50-$12.50.

DORIOT ANTHONY DWYER, flutist. Works by Vivaldi, Ives, Bach, Fauré, Chester Ide, La Montaine. Carnegie Recital Hall at 8. $8-$10.

CHAMBER MUSIC SOCIETY—See 12/12.

MANHATTAN STRING QUARTET—Beethoven's String Quartet, Op. 18, No. 4 in c; Shostakovich's String Quartet No. 3; Schubert's String Quartet, Op. 161, in G. Merkin Concert Hall at 8. $7.

STEFAN WOLPE: RADICAL BERLIN YEARS—"Expressionism, Bauhaus, cabaret, and the revolution." Vocal and chamber music performed by 15 musicians, including Joel Sachs, Cheryl Seltzer, Ronald Anderson. Inaugural concert of Stefan Wolpe Society. Music includes five U.S. premieres. Symphony Space at 8. $6.

SAINT THOMAS CHOIR—Director-organist Gerre Hancock, soprano Ann Monoyios, countertenor Peter Becker, tenor Mark Bleeke, bass Wilbur Pauley. Handel's *Messiah.* St. Thomas Church, Fifth Ave. at 53rd St. at 7:30. $5 donation.

FREDERICK GRIMES, organist. Music of Bach, Daquin, Dupré. Trinity Church, Broadway at Wall St., at 12:45. Free.

JANE IRA BLOOM, saxophonist/**DANA MCCURDY,** electronics-synthesizer. Windshift. Artists Present Artists, 62 E.4th St. (254-7251), at 8. $5.

STUDENT CHAMBER-MUSIC CONCERT—Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni director; flutist Stephen Belenko. Music of Handel, Delius, Sibelius, Griffes. Church of St Ann and the Holy Trinity, Montague and Clinton Sts., Brooklyn Heights, at 8. $3 contribution.

Wednesday, December 14

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; Orpheon Chorale, mezzo-soprano Patricia Schuman, baritone William Metcalf, tenor Abram Morales, bass Terry Cool. Berlioz's *L'Enfance du Christ.* Alice Tully Hall at 8. $8-$25.

JUILLIARD STRING QUARTET—With violist Thomas Riebl, cellist Nathaniel Rosen. Mozart's Quintet in C; Brahms's Sextet in B-Flat, Op. 18, and Sextet in G, Op. 36. Carnegie Hall at 8. $8-$15.

MUSIC TODAY—Gerard Schwarz, conductor. With Richard Goode, piano; Neil Rolnick, Synclavier II Digital Synthesizer; Sol Greitzer, viola. Perle's *Serenade III,* Rolnick's *Real Time* (both world premieres); Berio's *Chemins II;* Chavez's *Energia;* Kurka's *The Good Soldier Schweik* Suite. Merkin Concert Hall at 8. $7.

MUSICA SACRA—See 12/12.

CHAMBER MUSIC AT THE Y—See 12/13.

RAPHAEL TRIO—With violist Scott Nickrenz. Carnegie Recital Hall at 8. Sold out.

WAVERLY CONSORT—"The Christmas Story," a medieval music drama performed in costume. Music by Dufay, Power, and from European medieval sources. Church of St. Mary the Virgin, 139 W. 46th St. (666-1260), at 7 and 9:15. Through 12/17.

NEW YORK GRAND OPERA SINGERS—Excerpts from Menotti's *Amahl and the Night Visitors,* other holiday music. Whitney Museum at Philip Morris, 120 Park Ave. at 42nd St. (570-3633), at 12:30. Free.

CLARION MUSIC SOCIETY, Newell Jenkins director. Works by Bach; Zelenka's *Missa Nativitatis Domini* and *Magnificat.* With soprano Margaret Ahrens, mezzo-soprano Mimi Lerner, tenor Michael Brown, baritone Ben Holt, organist Walter Hilse. Central Presbyterian Church, Park Ave. at 64th St., at 8. $8, $10.

NEW YORK UNIVERSITY CHORAL ART SOCIETY, E. Jon de Revere director/**NYU UNIVERSITY CONCERT BAND,** Jack Kreiselman director. Gounod, Mendelssohn, Schubert, seasonal favorites, a sing-along, and Pinkham's *Christmas Cantata.* NYU Theater, 35 W. 4th St. (598-3002), at 8. $4.

DAPHNE HELLMAN, jazz harpist, with the Hell's Angels. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2 donation.

MANHATTAN CONTEMPORARY ENSEMBLE—Glen Polise, David Gilbert, Claire Heldrich, conductors. With soprano Livia Polise, soprano Janet Folda, narrator Nicholas Solomon. Music of Crumb, Stravinsky, Varèse. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

HAL FREEDMAN ENSEMBLE/ALICE FARLEY DANCE COMPANY—Electronic progressive jazz, collaborations with choreographer Farley. Symphony Space at 8. $5.

SLAVIC ARTS ENSEMBLE—Religious and traditional Christmas music. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DAVID ZIEGLER, guitarist. Music of Sainz, de la Maza, Sor, Tedesco, Villa-Lobos, Ponce. CAMI Hall, 165 W. 57th St., at 8. $6.

PANAMA FRANCIS AND HIS SAVOY SULTANS/HARLEM BLUES AND JAZZ BAND—"Harlem Memories." N.Y.U. Loeb Student Center, 566 LaGuardia Place at Washington Square South (598-3757), at 8. $7.

CARE-SIMON BARUCH MADRIGAL SOCIETY—Holiday music from around the world. World Trade Center, Building # 1, north lobby, at 12:30; Port Authority Terminal, 41st at Eighth Ave., at 4. Free.

MANNES CHAMBER ENSEMBLE—Per Brevig, conductor. Haydn's Symphony No. 94 in G, "Surprise"; Mozart's Serenade for Woodwinds. Mannes College of Music, 157 E. 74th St., at 8. Free.

CAROL SING—At St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. $2.

BROOKLYN COLLEGE—At 12:15, Gershwin Theater, the Brooklyn College Jazz Ensemble, Stafford Horne director; free. At 12:15, Whitman Theater, Composers Forum, with Max Schubel; free. At 8, at Bargemusic Ltd., Fulton Ferry Landing, the Collegium, Stoddard Lincoln director; Handel, Telemann, Bach. $6.

Thursday, December 15

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; violinist Pinchas Zukerman. Gould's *Festive Music;* Bartók's Violin Concerto No. 2; Rachmaninoff's Symphony No. 3. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, at 9:45 a.m. $3.

ELLY AMELING, soprano/**RUDD VAN DER MEER,** baritone, with pianist Rudolf Jansen. Wolf's *Italienisches Liederbuch.* 92nd Street Y at 8. $11-$15.

VIENNA CHOIR BOYS/CHORUS VIENNENSIS, Orchestra of St. Luke's; Uwe Christian Herrer conductor. Bach, Bruckner, Mozart. Carnegie Hall at 8. $10-$17.50.

CONCERTS PLUS—"A Musical Zoo." With host Robert Sherman, soprano Doris Manville, tenor Paul Sperry, violinist Arturo Delmoni, violist Paul

Neubauer, violoncellist Simca Heled, contrabassist James Vandemark, pianist Grant Johannesen, and canine artists. Works by Rameau, Poulenc, Ravel, Gruenberg, Saint-Saëns, Rimsky-Korsakov, Schubert, Nurock. Merkin Concert Hall at 8. $10.

PHILIP THOMSON, pianist. Carnegie Recital Hall at 8:30. $5.50.

CLEVELAND QUARTET, with pianist Misha Dichter. Music of Brahms and Haydn. Metropolitan Museum at 8. $12.

THE DESSOFF CHOIRS, Amy Kaiser conductor; tenor John Aler, soprano Carlotta Wilsen, countertenor Jeffrey Dooley. Britten, Handel. Alice Tully Hall at 8. $8, $10.

WAVERLY CONSORT—See 12/14.

MESSIAH, a staged oratorio by Charles Choset. American Renaissance Theater, 112 Charlton St. (869-3981) at 8. $8.

EMPIRE BRASS QUINTET—Mannes College of Music, 157 E. 74th St. at 7. Free.

MANHATTAN BRASS TRIO—Works by Frackenpohl, Bozza, Josquin, Poulenc, Beethoven. Manhattan School of Music, 122nd St. and Broadway, at 8. Free.

LINDA CHESIS, flutist/**LARRY SNITZLER,** guitarist. Music of Giuliani, Smith, Villa-Lobos, Castelnuovo-Tedesco. St. Paul's Chapel, Broadway & Fulton St., at 12:10. Free.

WILLIAM BLUMBERG, trumpeter. Works by Albinoni, Artunian, Halsey Stevens. Manhattan School of Music, Hubbard Hall, Broadway at 122nd St., at 6. Free.

MILTIADES MATHIADES, pianist. Lincoln Center Library at 4. Free.

KLEZMER CONSERVATORY BAND—14 musicians, "Yiddish music with a jazz beat." Symphony Space at 8. $9.

PEN CONCERT—Lincoln Center Library at 6. Free.

EMPLOYEES' CHORALE, Rebecca Scott, director. Spanish and Latin American carols and a piñata ceremony. Whitney Museum at Philip Morris, 120 Park Ave. at 42nd St., at 1. Free.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's String Quartet Opus 18n, No. 2; Dvorak's String Quartet Op. 105, No. 14. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, December 16

ST. CECELIA CHORUS AND ORCHESTRA, David Randolph, conductor. With soprano Nan Nall, mezzo-soprano Donna Merriman, tenor Grayson Hirst, bass Michael Burt. Beethoven's Mass in C, Op. 86; Mozart's *Coronation* Mass; Haydn's *Te Deum.* Carnegie Hall at 8. $6-$15.

MARK PESKANOV, violinist. Works by Mozart, Prokofiev, Beethoven. Carnegie Recital Hall at 8. $8.50.

NEW YORK PHILHARMONIC—See 12/15.

WAVERLY CONSORT—See 12/14.

JUILLIARD ORCHESTRA, Sixten Ehrling conductor. Overture to Mozart's *The Marriage of Figaro;* Reger's *Variations and Fugue on a Theme by Mozart,* Op. 132; Ravel's Piano Concerto in G (soloist to be announced); Liszt's *Les Preludes.* Alice Tully Hall at 8. Free.

CELEBRATING MARY LOU WILLIAMS WITH JAZZ—Dizzy Gillespie, Hilton Ruiz, Carmen Lundy, Curtis Lundy, Jon Faddis, Maurice White. Original compositions by Williams and the performers. Symphony Space at 8. $8-$15.

THE CHIEFTAINS, with the Straw Boy Dancers and actress Siobhan Mckenna. Traditional Irish music, special readings. Felt Forum, Madison Square Garden, at 8. $7.50-$12.50.

ROGER KELLAWAY, pianist. Jazz. New School, 66 W. 12th St. (741-5690), at 6. $6.

LEROY JENKINS AND STING!—Jazz. Cooper Union, Third Ave. at 7th St. (254-6300), at 8. Free.

MESSIAH—See 12/15.

GLOBE UNITY ORCHESTRA—Jazz. Public Theater, 425 Lafayette St. (598-7150), at 8. $10.

MANHATTAN PHILHARMONIA, George Manahan, conductor; Carl Kleinsteuber, tuba. Music of Ravel, Vaughan Williams, Delius, Hindemith. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

WASHINGTON SQUARE CONTEMPORARY MUSIC—Violist Rivka Golani-Erdesz, soprano Margaret Ahrens, pianist Aleck Harris, pianist Paul Alan Levi, percussionist William Moersch. Music by Mather, Rodriguez, Fennelly, Yellin, Anderson, Henze, Messiaen. NYU University Theater, 35 W. 4th St., at 8. $5.

PAUL WINTER CONSORT—New music, traditional seasonal songs, and "classic chestnuts," along with *Sun Singer* selections. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10-$20.

MESSIAH, by Handel. Church choir, Dilys Smith, Jeffrey Dooley, Rob Fitz, Elwood Howard, Peter Stewart; Johannes Somary conducting. St. Ignatius Loyola Church, Park Ave. at 84th St. (288-3588), at 8. $6.

LARAAJI VENUS, autoharpist/**SHIHIB LEROY NELSON,** flutist. "Celebration of Life Thru the Celestial Vibrations". Trinity School Chapel, 101 W. 91st St. (678-7259), at 7:30. $6, in advance, $5.

I GIULLARI DI PIAZZA—A Christmas pageant of southern Italian music and theater. Alternative Museum, 17 White St. (966-4444), at 8. $6.

MARK HOLLERAN AND DONNA LOWRE, singer-guitarists. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt, director. Vivaldi program, featuring *The Four Seasons* and the *Stabat Mater.* French Evangelical Church, 126 W. 16th St. (932-2696), at 8. $9, in advance $8.

ED TRICKETT—Folk music. P.S. 41, 116 W. 11th St. (594-8833), at 8. $6.

EMPLOYEES' CHORALE—See 12/15. Today at noon.

JAKI BYARD AND THE APOLLO STOMPERS—Big-band jazz. Jazz Cultural Theater/Cabaret, 368 Eighth Ave. (244-0997), at 10 p.m. and 12 a.m. $8.

MANNES CAMERATA/MANNES LOUD BAND, directors Paul Echols and Benjamin Peck. Christmas music of Charpentier, Purcell. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

HAROLD OUSLEY, tenor saxophonist. Jazz at Noon —a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

PETER SCHULTZ, flutist. Lincoln Center Library at 4. Free.

JOE HEUKEROTT, singer-guitarist. Folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, December 17

ENSEMBLE FOR EARLY MUSIC GRANDE BANDE—"Noels & Concerti, French noëls of folklike naïveté and virtuoso Italian Christmas pastorals, sinfonias, and concerti." With the American Boychoir. Alice Tully Hall at 8. $12.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Lilian Kallir. Haydn's Symphony No. 61; Mozart's Piano Concertos K. 27, K. 467. Metropolitan Museum at 8. $10.

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor; soprano Judith Nicosia, mezzo-soprano Donna Merriman, tenor Michael Crouse, bass Michael Burt, harpsichordist Michael May. Handel's *Messiah.* Carnegie Hall at 8. $6-$20.

CANTICUM NOVUM—"Welcome, Yule!" Nine centuries of Christmas music. Josquin, Purcell, Britten, others. Merkin Concert Hall at 8. $8.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Joseph Kalichstein. Boyce's Symphony No. 1; Mozart's Piano Concerto, K. 453; Mendelssohn's Symphony No. 5, "Reformation." 92nd Street Y at 8. $11-$15.

CLEVELAND QUARTET/LAREDO-ROBINSON-TRAMPLER TRIO/HANANI-LIPKIN DUO—Beethoven program, "Music for Survival." Symphony Space at 8. $7, $10.

NEW YORK PHILHARMONIC—See 12/15.

ROSEWOOD CHAMBER CONSORT—Carnegie Recital Hall at 1:30.

THE CHIEFTAINS—See 12/16.

DA VINCI PLAYERS—Bach, Schubert, Danzi, others. Carnegie Recital Hall at 8:30. $7.50.

ROBERT MCDUFFIE, violinist, with pianist Sandra Rivers. Stravinsky, Beethoven, Diamond, Dvorak, Ravel. Metropolitan Museum at 2:30. $4.

NEW YORK QUADRO BAROCCO—A Christmas concert featuring works by Handel, Leo, Telemann, Vivaldi, Leclair. Teachers College, Columbia University, Milbank Chapel, 525 W. 120th St. (678-3799), at 2:15. $7.

PAUL WINTER CONSORT—See 12/16

WAVERLY CONSORT—See 12/14.

MARILYN CRISPELL DUO, with Andrew Cyrille. Jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

MUSIC FOR A WHILE—La Noue Davenport, Judith Davidoff, Sheila Schonbrun in "All About Eve," an exploration of medieval attitudes toward women. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

STEVEN GORN & BADAL ROY—Cross-cultural jazz. Alternative Museum, 17 White St. (966-4444), at 8. $7.

JAKI BYARD AND THE APOLLO STOMPERS—See 12/16. At 9 and 11.

JEANNINE BURKY, clarinetist. Lincoln Center Library at 4. Free.

SLAVIC ARTS ENSEMBLE—See 12/14. Theodo Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

WESTERN WIND VOCAL ENSEMBL ANANDA DANCERS—Songs and dances for t season, including music from Spain and Peru, wor by Britten, and a Renaissance miracle play. Chr and St. Stephen's Church, 120 W. 69th (924-0077), at 8. $6.

PHILHARMONIA VIRTUOSI, Richard Kapp co ductor. Bach's complete Brandenburg Concerti. Le man College Center, Bedford Park Blvd. West, Bro (960-8833), at 8. $8-$10.

BROOKLYN COLLEGE CHORUS AND O CHESTRA, Harry Saltzman conductor. Brahm *Requiem.* Whitman Hall at 8. $4.

MESSIAH—See 12/15. An extra performance tod at 5, at Church of the Redeemer, Fourth Ave., a Pacific St., Brooklyn.

BROOKLYN PHILHARMONIA CHORUS, co ductors Walter Klauss, Alexander Dashnaw, Dougl March, David Amram, Hugh Ross, Jan Wnek, E. J deRevere. Open sing of Handel's *Messiah.* Take yo own score. Church of St. Ann and the Holy Trini Clinton and Montague Sts., Brooklyn Heig (749-2802, ext. 500), at 8. $6.

QUEENS COLLEGE CHORAL SOCIETY, La rence Eisman director, with soloists. Handel's *Me siah.* Queens College, Colden Center, LIE a Kissena Blvd., Flushing (793-8080), at 8. $6-$8.

Sunday, December 18

MARILYN HORNE, mezzo-soprano, with pian James Levine. Handel, Bizet, Gounod, Nin, othe Metropolitan Opera House at 5. $7.50-$17.50.

MASTERWORK CHORUS—At 2; same as 12/1 except Crist for Burt. At 6:30; same as 12/17.

FREE FLIGHT—(N.Y. debut). Classical and jazz. A ery Fisher Hall at 8. $5-$12.

IAN HOBSON, pianist. Beethoven, Schumann, D bussy, others. Alice Tully Hall at 3. $10.

NEW ARTS TRIO—Eastman School of Music conce Works of Mozart, Brahms, Hodkinson, Saint-Saën Alice Tully Hall at 8. $7.

Y CHAMBER SYMPHONY—See 12/17. At 3.

JEANNE BAXTRESSER, flutist, with pianist Jo VanBuskirk, bassoonist David Carroll. Merkin Co cert Hall at 8. $7.50.

WAVERLY CONSORT—"Christmas in the Midd Ages." The Cloisters, Ft. Tryon Park, at 1:30 a 3:30. $13.

HENRIK SVITZER, flutist. Works by Kuhlau, N holm, Schubert, Hue, Martin, Sven Erik Werne Carnegie Recital Hall at 5:30. $7.

ARCHDUKE TRIO—Works by Beethoven, Bloc Rachmaninoff. YM & YWHA of Washington Heigh and Inwood, 54 Nagle Ave. (569-2004), at 2. $6.5

JULIUS HEMPHILL, with John Hicks and Micha Carvin. Jazz. Manhattan Healing Arts Center, 3 Broadway (685-4786), at 7:30 and 9. $7.

MESSIAH—See 12/15. Today at 3 and 7.

WEST SIDE MADRIGALISTS—"An Old-Fashion Christmas." Music of Switzerland, other. Citico Atrium, Lexington Ave. at 54th St., at noon. Free.

MARYANNE LORUSSO, guitarist. American Ins tute of Guitar, 204 W. 55th St. (757-3255), at 3. $

LARRY KUCHARZ, composer. Electronic comput music. Experimental Intermedia Foundation, 22 Centre St., at 9. $2.

MESSIAH SING-IN—Part I, and the *Hallelu* Chorus. Bruce Adolphe conducting soloists and o chestra. West Side YMCA, 5 W. 63rd St. (787-440 at 8. $4 (includes score).

FOUR IMPROVISORS, "in duo opposition with fo musicians" from Korea, Japan, Nigeria, and I donesia. The Kitchen, 59 Wooster St. (925-3615), 3. $5.

BRONX SYMPHONY ORCHESTRA/SCHU BERT MUSIC SOCIETY/LEHMAN COLLEG CHORUS, Joseph DelliCarri conducting, with so oists. Handel's *Messiah.* Lehman College Cente Bedford Park Blvd. West, Bronx (960-8833), at $8-$10.

BRONX COMMUNITY & COLLEGE CHOI John Hamell director. Selections from Menotti *Amahl* and Haydn's *The Creation.* Gould Memori Library, University Ave. and W. 181st St., at 3. Fre

ALEXANDER EYKHER, guitarist-singer. Russia folksongs. Kings Bay YM-YWHA, 3495 Nostran Ave. at Ave. V, Brooklyn, at 2. $2.50.

BARGEMUSIC—See 12/15. Today at 4.

BROOKLYN COLLEGE CHORUS—See 12/17. T day at 2.

LINDA MARIANIELLO, flutist. Brooklyn Colleg Gershwin Theater at 8. Free.

CONCERTS IN CHURCHES—Candlelight car service; church choir, Youth Choir, soloists. Outdo caroling follows. First Presbyterian, Fifth Ave. at 12th St., at 4. Free. . . Musicians' Accord; a Webern-centennial concert; works by Webern, Dallapiccola, Stravinsky, Ronsheim. Good-Shepherd-Faith, 152 W. 66th St., at 8. $6. . . Canterbury Choral Society, Charles Dodsley Walker conducting orchestra and soloists, in a *Messiah* sing-along. Heavenly Rest, Fifth Ave. at 90th St., at 4. $5, $10 (take a score, or buy one). . . Candlelight Christmas concert by the Metropolitan Singers, the Greek Choral Society, Little Orchestra Society, and soloists; Dino Anagnost conductor. Handel's *Messiah,* Part I; also Byzantine chants, Greek and other carols. Holy Trinity Cathedral, 319 E. 74th St., at 8. $10-$25. . . Candelight carol service, with the Bach Choir, soloists, orchestra, Frederick Grimes director; harpist Sara Cutler. Wertsch, Britten. Corelli, Brahms, and traditional music. Holy Trinity Lutheran, C.P.W. and 65th St., at both 5 and 7:30. Offering. . . Oratorio Society of Flushing, David Close conducting; with soloists and organist. Handel, Charpentier, traditional carols. Immanuel Lutheran, 11th Ave. at 50th St., Whitestone, Queens, at 7:30. . . Festival of Lessons and Carols. Choral and dance music, with choir, soloists, dancers, instrumentalists, the Saturday Brass Quintet, and more. Handel, Pachelbel, Praetorius, Britten, others. Park Avenue Christian, at 85th St., at 2:30. Offering. . . Candlelight carol service, with several choirs, the Handbell Choir, instrumentalist, soloists. Riverside, the Drive at 122nd St., at 4 and 6:30; preceded at 3:30 and 6 with a carillon recital by James R. Lawson; settings of carols, by Barnes, Whipple, Fair, others. Free. . . Bach cantatas, conducted by Fred Sherry; Nos. 169, 68. St. Ann's School Choir, Bach Cantata Singers, with soloists. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn at 4. $10. . . Pageant of the Holy Nativity, by David McK. Williams, with church choir and members. St. Bartholomew's, Park Ave. and 50th St., at 4. $4. . . Handel's *Messiah,* Linda Elliott conducting; choir, soloists, Panopticon Chamber Orchestra. St. John the Baptist, 184 E. 76th St., at 1:30. Donation. . . "The Animals' Christmas," cantata by Jimmy Webb for children's chorus (world premiere). Webb conducts a 100-voice chorus, with Art Garfunkel, soloist. St. John the Divine, Amsterdam Ave. and 112th St., at 4 ($10-$20, children half-price) and 8 ($25-$1000), a benefit for leukemia research (662-2133). . . Christmas candlelight carol service of Chelsea Community Church. Traditional music, also by Simeone, Yon, Purvis, others. At St. Peter's Episcopal, 346 W. 20th St., at 6. Offering. . . St. Peter's, Citicorp, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Dom Minari Group; offering. At 7: Contemporary African American Music Organization; $3. . . Slavic Arts Ensemble; Christmas music. United Methodist Church, 112 Meserole Ave., Brooklyn, at 2. $4, $6.

Opera

Metropolitan Opera
At the Metropolitan Opera House

O 4/21—$12-$75. Mon., 12/12, at 8: Verdi's *Ernani* Levine conducting; with Mitchell, Pavarotti, Milnes, Raimondi. 12/13 at 8: Poulenc's *Dialogues of the Carmelites,* Rosenthal conducting; with von Stade, Berquist, Norden, Dunn, Cornell, Lewis, Hines. 12/14 at 8: Beethoven's *Fidelio,* Klaus Tennstedt conducting (debut); with Marton, Vickers, Mazura, Salminen, Peters, Best, Haugland. 12/15 at 7: Wagner's *Tristan und Isolde,* Levine conducting; with Behrens, Troyanos, Cassilly, Clark, Haugland. 12/16 at 8: *Dialogues of the Carmelites;* same as 12/13. 12/17 at 1:30: *Ernani;* same as 12/12 (broadcast, WQXR). 12/17 at 8: *Fidelio;* same as 12/14.

Other

IE FLEDERMAUS, by Strauss (in English). Amato Opera, 319 Bowery (228-8200). 12/16, 17, 29, 30, 1/7, 14 at 7:30; 1/8, 15 at 2:30. $8. Special performances: 12/18 at 3, a holiday party, $20; 12/31 at 8, New Year's Eve champagne buffet, $30.

MAHL AND THE NIGHT VISITORS, by Menotti. New York Grand Opera, Brooklyn Philharmonic, conducted by Vincent LaSelva. BAM, 12/17 at 2. $7-$15. To benefit the Brooklyn Children's Museum (636-4120), $30, includes a party.

IGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). To 12/30: Herbert's *Babes in Toyland.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Extra dates: 12/20, 27 at 8; 12/22, 29, 30 at 2; 12/24 at 1 and 5. No perf. 12/25. Tues., Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

PERA SHOP OF THE VINEYARD THEATRE—Donizetti's *Il Giovedi Grasso,* preceded by his chamber music, performed by Chamber Art Ensemble, 12/15, 17 at 8. . . Mozart's *Lo Sposa Deluso,* followed by his chamber music, 12/16 at 8; 12/18 at 3. 309 E. 26th St. (683-0696). $10.

ONE CHRISTMAS LONG AGO, one-act opera by William Mayer, conducted by Cynthia Auerbach. Manhattan Preparatory Division Opera Co. Manhattan School of Music, Broadway at 122nd St. (749-2802), 12/18 at 3. $5; children, $2.50.

SWEETHEARTS, by Herbert. New Amsterdam Theatre Co., with Judy Kaye, Cris Groenendaal, others. Town Hall, 12/12 at 8. $12.50, $16.50.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 12/17, 1/14 at 8; 12/18, 1/22 at 3; 12/31 at 9. $12.

AMAHL AND THE NIGHT VISITORS, by Menotti. Concert version, by the Kinanders. Hotel Wellington, Seventh Ave. at 55th St., 12/16 at 8. Contribution.

Dance

New York City Ballet
At the New York State Theater

TO 2/19/84—$3-$30. Through 12/31, *The Nutcracker* perfs.: 12/13, 14, 15 at 6. 12/16 at 8. 12/17 at 2 and 8. 12/18 at 1 and 5. 12/19, 20, 21, 22 at 6. 12/23 at 4 and 8. 12/24 at 1 and 5. 12/25, no performances. 12/26, 27 at 6. 12/28 at 2 and 6. 12/29 at 6. 12/30 at 8. 12/31 at 2 and 8.

Alvin Ailey American Dance Theater
At the City Center

TO 12/18—$5-$30. 12/13 at 8: *Fontessa and Friends, Love Songs, Lullabye for a Jazz Baby, Revelations.* 12/14 at 8: *Research, Inside, Rainbow 'Round My Shoulder, Memoria.* 12/15 at 8: *Landscape, The Stack-Up; Blueshift.* 12/16 at 8: *Concerto in F, Treading, Lullabye for a Jazz Baby, Revelations.* 12/17 at 2: *Isba, Inside, Research, Memoria.* 12/17 at 8: *Phases, Cry, Songs Without Words, The Stack-Up.* 12/18 at 2: *Fontessa and Friends, Pigs and Fishes, Lullabye for a Jazz Baby, Revelations.* 12/18 at 7:30: *Isba, Love Songs, The Stack-Up, Blueshift.*

Other

BATSHEVA DANCE COMPANY OF ISRAEL—Joyce Theater, 12/12 at 8. $15.

CHRISTMAS MASS, with dancers and singers. Theater of the Riverside Church, the Drive at 120th St. (864-2929). 12/12, 16 at 7:30; 12/17 at 2, 7:30. $6.

LES BALLETS JAZZ DE MONTREAL—*Hors D'oeuvre, J'Freak Assez, La Machine, La Perfectly Swell.* Beacon Theater, Broadway and 74th St. (874-1717). 12/17 at 8. $12.50-$17.50.

ELINOR COLEMAN DANCE ENSEMBLE—Danse Mirage Theater, 153 Mercer St. (226-5767). 12/17 at 8, 12/18 at 3. $5.

MIMI GARRARD DANCE THEATRE—A program of repertory works. Garrard Studio, 155 Wooster St. (674-6868). 12/16, 17 at 8; 12/18 at 3. $5.

MYRA HUSHANSKY AND DANCERS—Lillo Way, guest. SpacePlace, 303 Park Ave. So. (677-8075). 12/15, 16, 18, at 8. $6.

ANDREW JANNETTI & DANCERS—*Is It Safe to Dance?, Dancing on This Asteroid,* and *Dream Warrior.* Cuningham Studio, 55 Bethune St. (431-7313). 12/16 at 9, 12/17 and 18 at 8. $6.

CHARLES MOORE DANCE THEATER—12/18 at 3, YWCA, 30 Third Ave., Brooklyn (467-7127); $5.

MARK MORRIS DANCE GROUP— At the Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 12/15-17 at 8, 12/18 at 3. $7.

OHAD NAHARIN, dancer-choreographer, with Sherry Lanier. Original works. Carnegie Recital Hall, 12/18 at 8:30. $8.50.

OHIO OLYMPIC OCCASION—Choreographer Carolyn Lord's work *Lightworks and Impurities.* Ohio Theater, 59 Greene St. (226-7341). At 9; 12/15 ($7), 16, 17 ($12).

NORTH/SOUTH CONSONANCE—*Major Arcana, A Journey of Man,* solo dance by Pilar Urreta. Arcana Studio, 40 E. 19th St. 12/15, 16 at 8. $5.

SECOND AVENUE DANCE COMPANY—Works by Lar Lubovitch, Cliff Keuter, and Clarice Marshall. 12/15-17 at 7:30. Tisch School of the Arts, 111 Second Ave. (598-2404). Free.

VICKY SIMEGIATOS DANCE COMPANY—*The Nutcracker Suite,* a Christmas ballet. F.D.R. High School Auditorium 58th St. & 20th Ave., Bklyn (836-6301). 12/18 at 4. $5, $8.

JOYCE TRISLER DANSCOMPANY—Program A: *Butterfly, Four Etudes,* new work, *Four Temperaments* 12/13, 15, 17 at 8. Program B: *Dance for Six, Ragtime, Bagatelles, Koan* 12/14, 16 at 8; 12/18 at 3 and 8. Joyce Theater. $12.

LAVINIA WILLIAMS — Dancer - choreographer-teacher Williams presents lecture-demonstration on Voodoo, Haitian dance. St. Peter's Church, Lexington Ave. and 54th St. (581-2474). 12/12 at 7. Free.

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OTHER EVENTS

Happenings

A CELEBRATION OF CHRISTMAS IN WORD AND SONG: the title refers to all these special-specials, and also to the first event: a get-together of several folks to sing and read about the holiday. The twelve-voice vocal ensemble Sonus Musicus will sing Britten, Holst, Monterverdi, and carols; Broadwayites Zoe Cadwell, George Hearn, Amanda Plummer, Carol Teitel and more will offer literary selections. 12/12 at 8:15, at the New School, 66 W. 12th St. (477-5832). $5. . . This year's Fifth Ave. open house is confined to one Sun., 12/18, from 11 a.m. to 3:30, when the avenue will be closed to traffic and open to strollers, musicians, window shoppers, entertainers. From 34th to 57th Sts. . . A couple of caroling events: 12/16 at 6:30, in Union Square Park Pavilion, at 16th St. near Fourth Ave. If you join in, take a flashlight or candle. And if you're lucky, you might spy the West Village Chorale on its annual caroling walk in its neighborhood; 12/16, after dark. . . The Pottery Barn stores and the Police Athletic League invite us to take new, unwrapped toys to any of the shops, to be given to 50,000 children at holiday P.A.L. parties. The newest P.B. emporium is on Broadway at 4th St. . . The Cloisters presents a family program on "The Christmas Story in Medieval Art," 12/17, at noon and 2 (923-3700). $4 museum admission, $2 students. . . At South Street Seaport: a benefit for the Seaport Museum, 12/12 at 7:15. Zoe Caldwell, Eli Wallach, and Anne Jackson will read Dickens's "A Christmas Carol," at the Trans-Lux Theater, 210 Front St. Refreshments and caroling, too. Adults $10, children $5 (669-9400). And 12/18, 1-4, a Christmas card-printing workshop, at Bowne & Co. Stationers; adults $12, children $10 (669-9419). Christmas at Sea is a continuing weekend program, with a "Ghosts of Christmas Past" tour each Thurs. thru 1/5. $6 and $4. . . A holiday party at Alley Pond Environmental Center, Douglaston, Queens (229-4000), includes a wonder walk, magician, songs, refreshment; 12/18; pre-register; $3. . . Old-fashioned family fun at Richmondtown Restoration, S.I. (351-1617), 12/13-15, 3-7; make candles, tree decorations, smell the good things baking, and listen to traditional tales. $2, $1.50, $1 Candlelight tours, 12/17, 6:30-9:30 every half hour, of shops and houses in this nostalgic enclave. $30 per couple. . . More festivities at Coe Hall and Planting Fields Arboretum, Oyster Bay, L.I. (516-922-9201), thru 12/18, 10-5. Decorated rooms, greenhouse display, gorgeous grounds. $3 weekends, $1 weekdays. . . And at Boscobel Restoration, Garrison-on-Hudson, N.Y., you can go on candlelight tours 12/16-18, 5-7, with music and refreshments. Christmas decorations up 12/16-26.

BIG APPLE CIRCUS—Through Jan. 1, in its tent at Lincoln Center. Trapeze artists, clowns, acrobats, animals and their trainers, and more. Several performances this week sold out. Available at press time: 12/15 at 7:30, 12/17 at 1 and 4, 12/18 at 1 and 4. $6-$20 (860-7320).

"THE MAGNIFICENT CHRISTMAS SPECTACULAR"—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Varying times, through 1/4. $15.50-$18.50, children less at some.

SALES FOR LAST MINUTE SHOPPERS—Crafts in the Armory '83, 12/16-18, at the New York State Armory, 125 W. 14th St. Fri. 5-9, Sat. 10-7, Sun. 11-6. $2.50, and you'll find leather, furniture, toys, woodwork, art glass, tapestries. . . Contemporary crafts, at the Martin Luther King Jr. High School—90 exhibits —12/17, 11-7; 12/18, 10-6. Gold and silver sculpture, enamels, porcelain, designer wearables. . . The Craft Students League sale is a juried show, at the YWCA, Lexington Ave. and 53rd St., thru 12/16; Mon.-Thurs., 11-7; Fri. 11-5; Free. Beads, ceramics, batiks, decoupage—all handcrafted. . . The Records Flea Market, 12/17, 11-4, features Christmas discs by all your favorites, also children's records. At Eventcenter, 203 W. 25th St. . . The "Cheap Art Store" of the famed Bread and Puppet Theater of Vermont takes over at 309 E. 9th St. thru 12/22, daily 1-7. Prices of hand-painted and hand-printed artworks, from 25 cents up. . . One last weekend for the big, comprehensive WBAI Holiday Crafts Fair, at Ferris Booth Hall, Columbia, 12/15-18; 5-9 Thurs. and Fri.; 11-7 Sat. and Sun. $3. Pottery and jewelry, toys and quilts, basketry and housewares, and more.

MORE SPECIALS—Stories for adults, told by Martha Hamilton and Mitch Weiss, a young upstate couple who make a specialty of tandem storytelling, performing rather than just relating folk tales from around the world. At the Mercantile Library, 17 E. 47th St. (755-6710), 12/16, 12:15-1:30. Free, but must reserve. . . We all love a good mystery, and for three upcoming dates, 12/13, 14, and 20, at 6, we can take part in a series of talks about detectives, cops, suspense writing, the thriller as a genre. Speakers will include writers, booksellers, crime-fighters, and others in this so-popular field. At the Public Library Trustees Room, 206, at Fifth Ave. and 42nd St. $2.50 each date (930-0855). . . Kwanzaa/Urban Parranda is the festival of the harvest, at Jamaica Arts Center, 161-04 Jamaica Ave., Queens (658-7400). From 6 weekdays, at 10 a.m. Sat; 12/14-17. Exhibitions, performances of drama and music, and much more. Also an African-Hispanic marketplace for browsing.

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Mon.-Thurs., 11-8; Fri. and Sat., 11-9; Sun., noon-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

ADVENTURE ON A SHOESTRING—Walking tour of Roosevelt Island. 12/17 at 2, meet NW corner, 59th St. and Second Ave. (265-2663). $5, plus $1.50 tramway fare.

TOURS AND WORKSHOPS, with the Urban Park Rangers; free, unless noted. In the Bronx: 12/17 at 1, meet at the Crotona Park Boathouse (589-0096), for a winter walk to explore the natural environment. 12/18 at 1, meet at Van Cortlandt Park Visitors' Center, Broadway and 242nd St. (548-7880), to learn about trees, how to identify them by their winter apparel. . . In Brooklyn (856-4210): 12/18, meet at Grand Army Plaza arch, for an English-Spanish tour of Prospect Park, its past, present, future. . . In Manhattan (397-3091): Meet 12/18 for a *Time and Again* tour in Central Park. . . In Queens (699-4204): 12/18 at 2: meet at Cunningham Park tennis parking lot, Union Tpke. and 197th St., for a session on winter-tree identification. . . Staten Island (442-1304): 12/18 at 10 a.m., meet at Latourette Golf Course Clubhouse, for a hike and a photography workout; take lunch, a camera, and wear good shoes.

THE NORTH POLE, with Transportation Alternatives, by bicycle. 15 miles from Rockefeller Center, where you meet 12/17 at 6 p.m., on Fifth Ave. between 49th-50th Sts., to Carnarsie via the Brooklyn Bridge, to see the Guarino home and its Christmas display. 30 miles, round trip. Free (431-3315).

GHOSTS OF CHRISTMAS PAST—An evening tour at South Street Seaport. Each Thurs., 6-8, in December. Reservations required (669-9400). Also ships tours, and walks around the Seaport.

BRONX ZOO, BOTANICAL GARDEN, "THE MESSIAH"—ABC tour includes visits to all three (the concert is at Lehman College at 3), plus lunch and bus ride roundtrip from Madison Ave. and 57th St. 12/18, bus leaves at 10 a.m. $35 (220-8700). Tickets at the Shop-in-the-Garden, IBM building, 57th St. and Madison Ave.

57TH STREET ARTISTS' STUDIOS—A walking tour with the Floating Gallery. 12/17 at 1. Phone for meeting place (254-3690). $5.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

NATURE WALKS—At Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 12/18 at 1, a wetland walk; $1.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings).

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Meanwhile: 12/18, meet at noon for a tour of St. John the Divine, Amsterdam Ave. and 112th St., in the lobby. Tour includes a visit to Riverside Church, and a stroll along the Drive. $1 (426-2209).

Sports

HOCKEY—N.Y. Rangers, Madison Square Gard (563-8036), $7-$18. 12/12 at 7:30, vs. New Jerse 12/14 at 7:30, vs. Edmonton. . . Islanders, at Nass Coliseum. 12/13 at 8:05, vs. Edmonton, 12/15 8:05, vs. Detroit, 12/17 at 7:05, vs. Rangers.

BASKETBALL—N.Y. Knicks, at Madison Square Ga den (563-8000). $7-$15. 12/13 at 7:30, vs. Bostc 12/15 at 7:30, vs. Chicago. 12/17 at 7:30, vs. M waukee.

INDOOR SOCCER—New York Arrows, at Nass Coliseum, Uniondale, L.I. (516-692-7769). 12/16 8:05, vs. Memphis. . . **Cosmos,** at Madison Squa Garden, 12/16 at 7:30, vs. Tampa Bay. $5-$12.

Children

Note: for more information on continuing entertainments, please refer to last week's issu

SPAGHETTI!—A mime play by Moni Yakim's Ne York Pantomime Theatre. BAM, 30 Lafayette Av Brooklyn (636-4130). 12/13-22 at 10:30 a.m.; also 1, 12/19, 20. $2.

WHY DON'T YOU READ A BOOK TODA TOMMY MEAD?—A musical play, by UJAMA Black Theater Children's Co. Lincoln Square Neig borhood Center Theater, 250 W. 65th St. (535-479 12/19, at 10, noon, and 7:30. $6; $8 adults. Also book fair.

THE CRICKET ON THE HEARTH, Dickens's fai tale. Theater of the Open Eye, 316 E. 88th (534-6909). 12/17, 18, 30, 31, 1/14, 15, 21, 22, 2 29 at 2; 1/7 at 8; 2/7, 14 at 7:30. $4.

WHO NEEDS A MELODY?—Bloomingdale Cha ber Orchestra, George Marriner Maull conducto Vivaldi, Saint-Saëns's *Carnival of the Anima* Bartók, Tchaikovsky. American Museum of Natur History, CPW and 79th St. (663-6021), 12/18 at Free with Museum admission.

THE WIZARD OF OZ—Make Believe Players. San Claus is coming. TOMI's Park Royal Theater, 23 73rd St. (838-0737), 12/17, 18 at 2 and 4. $3.

SLEEPING BEAUTY, a musical fantasy, by Prin Street Players. 12/17 at 1 and 3, at Brooklyn Colleg $4. 12/18 at 1 and 3, at Symphony Space, Broadw at 95th St.; $5 (462-3525).

SYLVAN WIND QUINTET—12/17, at 2, at t Staten Island Mall, 2655 Richmond Ave. A Popco Concert, by the S.I. Children's Museum. Free. Also Carnegie Recital Hall, 12/18 at 2. "The Mag Flute," with the Puppetworks. $6.

RANDOLF'S MAGIC BOX—The Children's Theat of Notre Dame, at the church, 405 W. 114th St. 1 17 at 10:30, 12/18 at 3. (663-8273), $2.

BEAUTY AND THE BEAST—Puppet Folk Theat Co., Shadow Puppet Theatre, with caroling, and a v from Santa. 53 Hudson St. (294-4325), 3 blocks nor of Chambers. 12/17, 18 at 2 and 4. $2.50, adults $

THREE-RING CHRISTMAS—Holiday musical vue. Manhattan Savings Bank, Madison Ave. at 47 St. Thru 12/23, Mon.-Fri. at 12:15 and 1:15. Free

FOUR TALES OF THE DRAGON, and "Dances the Beatles." Children's Masquerade Dance Theat Trinity School, 101 W. 91st St. (260-5897), 12/ at 2. $1.50, adults $3.

HOLIDAY WORKSHOP, with the Urban Park Ran ers. Meet at their headquarters, midway in Centr Park at 97th St., 12/17 at 2. Free.

RUDOLPH THE REINDEER'S CHRISTMAS, concert by the New York Sinfonia Orchestra, Dir Holger Bambeck conductor. Central Baptist Churc Amsterdam Ave. and 92nd St., 12/18 at 3. $2; adul $3.

L'HEURE DU CONTE—Story hour in French, f ages 3-6. French Institute/Alliance Francaise, 22 60th St. (355-6100), 12/16 at 4. $1. Must pre-regi ter.

HOLIDAY DANCE FESTIVAL—Bronx Danc Theatre, and Santa, too. Bronx Museum of the Ar 1040 Grand Concourse at 165th St. (681-6000). 1 18 at 2. $3; adults with child, $1.50. Ballet and mo ern jazz.

FILM FESTIVAL—Feature-length films, cartoon 12/17 at 11:30 a.m., with Santa Claus on hand. I

OTHER EVENTS

Guardia Community College, 31-10 Thomson Ave., L.I. City (626-5053), 12/17 at 11:30 a.m. $1, adults $2.

ICK HAWKINS DANCE HURRAH! "for children and other sophisticated persons." Works are *Plains Daybreak* (Hovhaness music) and *Parson Weems and the Cherry Tree* (Thomson). P.S. 41, 116 W. 11th St. 12/12, 13, 14, 15 at 5;30 and 8. At Symphony Space, Broadway at 95th St., 12/20-23 at 8, 12/24 at 11 and 1:30. At Marymount Manhattan, 221 E. 71st St., 12/27-31 at 1:30 and 4. $7 (924-0077).

PPET PLAYS, at Two World Trade Center lobby: 12/17, 18, 20-24, 26-30, at 12:30 and 1:30. Puppet-making demonstrations 12-16 from 10 to 4. Free.

EAKFAST/SNACK WITH SANTA, at Gimbels, Broadway and 33rd St. (564-3300, ext. 2835). Sat. and Sun. thru 12/18, at 10:30 and 1:30. $3.25; tickets must be purchased ahead, at the street-floor gift-certificate booth.

VISIT FROM SANTA CLAUS, a puppet pantomime to music from "The Nutcracker"; with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. except Christmas, thru 1/15. Also 12/28. $2.50. Reservations a must.

NCE UPON A . . . SUNDAY—92nd Street Y, Children's Library, on Lexington Ave. (427-6000, ext. 137). 12/18 at 11 a.m.: Witches and Potato Pancakes, how to make your own book. $3.50.

USEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 12/17 at 1:30: Big Apple Puppets in "Woodenhead Varieties." $2.50. . . Please Touch follows at 2:40; $1. . . 12/18 at 3, the Story Concert Players in "The Nutcracker and the Mouse King." $3.

ICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 12/18 at 1: "Pinocchio." $3.50.

YORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 12/18, "It's Christmas!," with Peter Spier, author of "Peter Spier's Christmas."

BLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 12/13 at 4, story hour. 12/15 at 4, short films, ages 3-8. . . Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. 12/16 at 3:30, a Christmas story hour; 8 and older.

PPET PLAYHOUSE—Fireboat House Environmental Center, 90th St. on the East River (879-3316). 12/17 at 11, 1, and 3: The Gooens Ballowins' Christmas Party, with "Jack and the Beanstalk." $2.50.

ENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Tues.-Sun., except Fri. 1-5. 12/17 at 11 a.m., a candle-making workshop. Free, but must reserve (772-0210). 12/18 at 2: Four Merry Fiddlers, holiday songs. Free.

EIDI, a new musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. (except 12/24, 25, and 12/31, 1/12; also Mon.-Fri., 12/26-30; all at 1 and 3:30. $3.50.

HILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . . **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. New exhibit, thru 1/31: "Time Scores: New Performance Notations for Music, Dance, Drama, Video, Poetry." Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 12/17, 18 at 1 and 3: parent-child workshops, Glitter and Glue. At noon: the Mimestrals, with a mime workshop.

TATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 12/17 at 1:30: Films, and a holiday-ornament workshop. 12/18 at 1:30, films for 5 and up. Free with museum admission.

UEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. Exhibition: "Puppetronics Arcade," to 1/15. 12/18 at 3: The Marquis Studios in three puppet plays. Free with museum admission.

ROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning Special exhibit: Discover Dolls, Reflections of Ourselves.

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Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
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Dress Opt:	**Jacket**
Casual:	**Come as you are**

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun. - Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., 966-9872. Casual. Continental. Spcls: chicken delcorso, fettuccine Alfredo with chicken and broccoli, steak Rober. Res. sug. D Tues.-Sun. 5-10. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

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YANKEE CLIPPER—170 John St., bet. South Front Sts., 344-5959. Casual. American-Seafo Spcls: red snapper Grenoblois, Polynesian pine ple special, seafood in shells. Res. sug. L Mon.- noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br S noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th 242-2756. Dress opt. Northern Italian. Spcls: com nation of chicken in champagne sauce, fettucc primavera, insalata di mare. Res. sug. D only Mc Sat. 5-1. Complete D. Ent. by opera and popular si ers. Closed Sun. **(M)** AE, CB, DC, MC

CAFE ESPANOL—172 Bleecker St., 505-06 475-9230. Casual. Spanish-Mexican. Spcls: ma cadas with egg sauce, shrimp special, paella, lobs Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnig Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC,

THE COACH HOUSE—110 Waverly Pl., 777-03 Formal. American. Spcls: rack of lamb, striped ba steak au poivre. Res. nec. D only Tues.- 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC,

CUISINE DE SAIGON—154 W. 13th St., 255-60 Casual. Vietnamese. Spcls: lemon grass chick crispy duck with hoisin sauce, barbecued p skewer. Res. sug. D only Tues.-Sun. 5-11:30. Clos Mon. **(M)**

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EL CHARRO—4 Charles St., bet. 10th & 11th 242-9547. Casual. Spanish-Mexican. Res. sug. Op Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a. Sun. 1-midnight. Also **El Charro Espanol—58 34th St.,** 689-1019. **(I)** AE, DC, MC,

EL COYOTE—774 Broadway, bet. 9th & 10th S 677-4291. Casual. Mexican. Spcls: large combi tion plates, chili rellenos, shrimp con salsa verde daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to m night. **(I)** AE, MC

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LA RIPAILLE—605 Hudson St., nr. W. 12th 255-4406. Casual. French. Spcls: broccoli mou with lemon butter, bass in puff pastry with raspbe vinegar sauce, veal scaloppine with morels, d breast with Campari sauce. D Mon.-Sat. 5:30-11: Closed Sun. **(M)** AE, MC,

LA TULIPE—104 W. 13th St., 691-8860. Casu French. Spcls: papillote de red snapper aux légun fondants, langue Valenciennoise. Res. nec. D o Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC,

ONE FIFTH AVENUE—1 Fifth Ave., at 8th 260-3434. Casual. Continental. Spcls: Vienn schnitzel, shrimp with dill and capers, rack of la chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

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NCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

VILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

UND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

O PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

RATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

KRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

E WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

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HE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

RYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

L PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

ARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

AH YON—260 Madison Ave., bet. 38th-39th Sts., 696-1555. Casual. Korean-Japanese. Spcls: Gah Yon banquet, sushi, negimayaki. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-10:30. Private parties for 5-50. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

IAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

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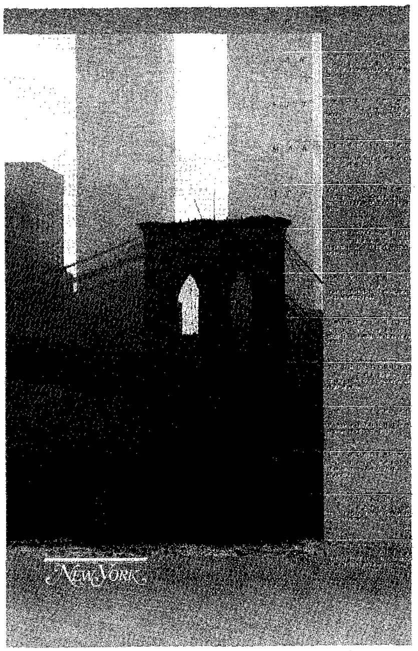

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RESTAURANT DIRECTORY

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. Choral singers Br Sun. thru Christmas. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. Am
can-Continental. Spcls: fresh seafood, prime rib.
sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pia
Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC

CROCKFORD'S—358 W. 23rd St., 620-4620. D
opt. American-Continental. Spcls: roast lamb, qu
osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-
S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon.
Tues.-Sat. from 9. **(M)** AE, DC, MC

DINO CASINI'S—132 W. 32nd St., 695-7995. D
opt. Italian-Continental. Spcl: veal Sorrentino.
sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:3
Complete L & D. Closed Sun. **(I)**
AE, CB, DC, MC

EL QUIJOTE—226 W. 23rd St., in Chelsea Ho
929-1855. Casual. Castillian. Spcl: lobster from ta
Res. sug. Open daily noon-midnight. Inexpens
lobster special daily. **(M)** AE, DC, MC

KEENS—72 W. 36th St., 947-3636. Casual. Am
can-Continental. Spcls: London mixed grill, Ke
mutton chop, grilled bass with merlot. Res. nec
Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private
ties. Closed Sun. **(M)** AE, DC, MC

NEW HANKOW—132 W. 34th St., 695-49
Casual. Cantonese. Spcls: baked Cantonese shri
treasure steak, baked chicken with ginger & scalli
L daily 11-4:30. D daily 4:30-10:30. Complete L &
Spec. gourmet & family Ds. **(I)** AE, DC, MC

NEW YORK RESTAURANT SCHOOL DINI
ROOM—27 W. 34th St., 947-7105. Casual. Am
can. Res. nec. L Mon.-Fri. noon-3. D Mon.-
5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC,

OLD HOMESTEAD—56 Ninth Ave., bet. 14th
15th Sts., 242-9040. Casual. American. Spcls:
loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-
noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, S
1-10. Complete D. Free parking from 5 & all
Sat.-Sun. **(M)** AE, CB, DC, MC,

PAMPLONA—822 Ave. of the Americas, bet. 28t
29th Sts., 683-4242. Casual. Spanish. Spcl: fille
sole Marbella. Res. sug. L Mon.-Fri. noon-3. D M
Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-
from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC,

SAN REMO—393 Eighth Ave., bet. 29th & 30th S
564-1819. Dress opt. Northern Italian. Spcls: shri
Milanese, chicken Valdostana, red snapper in gre
sauce. Res. sug. Open daily noon-midnight. Priv
parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC,

37th STREET HIDEAWAY—32 W. 37th
947-8940. (John Drew Barrymore's former to
house.) Dress opt. Continental. Spcls: Danish lobs
tail, seafood fra diavolo. L Mon.-Fri. noon-3:30.
Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete
5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a
Private parties. Closed Sun. **(M)**
AE, CB, DC, MC,

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th
bet. Lexington & Third Aves., in Citicorp Bld
371-3367. Casual. Italian. Spcl: fettuccine Alfre
Res. sug. Open daily 11:30-11:30. Br Sun. noon-4.
AE, CB, DC, MC,

AMBASSADOR GRILL—One United Natio
Plaza at 44th St., in U.N. Plaza Hotel, 355-34
Dress opt. Continental. Spcls: veal steak with mo
sauce, grilled swordfish. Res. sug. B daily 6-10:30
daily noon-2:30. D daily 6-11. Champagne buffet
Sun. noon-3. Jazz and seafood Sun. 6-midnight.
AE, CB, DC, MC,

AU MANOIR—120 E. 56th St., 753-1447. Casu
French. Spcls: fricassée de veau, bass au beu
blanc, bay scallops à la nage. Res. sug. L Mon.-
noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shopp
spcl. D 5:30-7:15. Private parties. Closed Sun.
AE, CB, DC, MC,

THE BARCLAY RESTAURANT & TERRAC
111 E. 48th St., in the Hotel Inter-Continent
755-5900. Jacket required. Continental. Spcls:
rine of sweetbreads with pistachios, sautéed veal
daillons with poached cucumbers, roast fillet of la
in pastry. Res. sug. B daily 7-10:30. L Mon.-S
11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M
Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-
3:30-10:30. AE, CB, DC, MC,

BILL HONG'S—227 E. 56th St., 355-2031. Dress o
Chinese-Cantonese. Spcls: lobster roe, lem
chicken, mixed seafood in taronest. Res. sug. L Mo
Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.
(M) AE, CB, DC,

BILL'S GAY NINETIES—57 E. 54th St., 355-02
Dress opt. American. Spcls: veal piccata, sirl
steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30
D Mon.-Sat. 5-midnight. Private parties for 20-
Ent. Closed Sun. **(M)** AE, CB, DC, MC,

AFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

ITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

RAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

LMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

OUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

IAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

UNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

L MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

L RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

A BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

A CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

A PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

A RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

AURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

E BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

ELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

E PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

UTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

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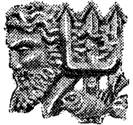

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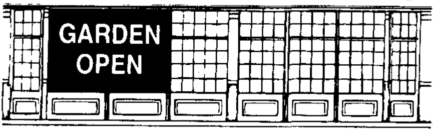

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RESTAURANT DIRECTORY

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., u
stairs, 245-9717. Casual. Steakhouse. Res. sug.
only Mon.-Sat. 4:30-midnight. Free parking aft
5:30. Closed Sun. **(M)** AE, CB, DC, MC,

FRENCH SHACK—65 W. 55th St., 246-512
Casual. French. Spcls: duck Normande, côte de vea
aux chanterelles. Res. sug. L daily noon-3. D Mor
Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)**
AE, CB, DC, MC,

FRERE JACQUES—151 W. 48th St., 575-186
Dress opt. French. Res. sug. L Mon.-Sat. noon-3.
Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount par
ing after 5:30. Closed Sun. **(I-M)** AE,

GEORGES REY—60 W. 55th St., 245-6764. Casua
French. Spcls: duckling, crepes maison, steame
vegetables, poached fish fillet. Res. sug. L Mon.-F
noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun.
10:30. S 10-11. Complete L & D. **(M)**
AE, DC, MC,

HO HO—131 W. 50th St., 246-3256. Casual. Class
Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun
Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L &
Free D parking after 5:30, Sun. all day. **(I)**
AE, CB, DC, MC,

HURLEY'S—1240 Ave. of Americas, at 49th S
765-8981. Dress opt. American. Spcls: steak, fres
seafood. Res. sug. Open daily noon-midnight. **(M)**
AE, CB, DC, MC,

ITALIAN PAVILION—24 W. 55th St., 753-7295
586-5950. Jacket required. Italian-Continenta
Spcls: veal chop Pavilion, steak Pavilion, piccat
Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sa
5:30-11. Complete L & D. Private parties. Close
Sun. **(M)** AE, CB, DC, MC,

JACK KAPLAN'S AT WEST 47th—71 W. 47th St
391-2333. Casual. Jewish style deli. Spcls: chicke
in the pot, Rumanian steak, brisket and potato pa
cakes. Open for B, L & pre-theater D Mon.-Fri.
a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)**
AE, DC, MC,

JOES PIER 52—163 W. 52nd St., 245-6652. Casua
Spcls: seafood and steak. Res. sug. Open daily 1
a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M**
AE, CB, DC, MC,

KIPPY'S PIER 44—261 W. 44th St., in the Milfor
Plaza, 354-4414. Casual. American-Continenta
Spcls: veal cutlet parmigiana, shrimp scampi. Re
sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightl
(M) AE, CB, DC, MC,

LA BONNE SOUPE—48 W. 55th St., 586-765
Casual. French bistro. Spcls: French hamburge
omelettes, fresh fish, chocolate fondue. Open dail
11:30 a.m.-midnight. **(I)** A

LA CRÊPE CAFE—57 W. 56th St., 247-113
Casual. French. Spcls: crêpes, veal marengo, boe
bourguignonne. Res. sug. Open Sun.-Thurs. 11:3
a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Su
11:30-4:30. **(I)** AE, CB, DC, MC,

LARRÉ—846 Seventh Ave., bet. 54th & 55th St
586-8096. Casual. French. Spcls: rack of lamb, fres
salmon, canard au cerises. Res. sug. for 5 or more.
Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Su
(I-M) AE, CB, DC, MC,

LES PYRENEES—251 W. 51st St., 246-004
246-0373. Dress opt. French. Spcl: coquilles S
Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sa
5-midnight. Spec. pre-theater D 5-9. Closed Su
(I-M) AE, CB, DC, MC,

LE VERT-GALANT—109 W. 46th St., 382-002
Jacket required. French. Spcls: onion soup, rock co
nish hen, côtes de veau farci, Maurice's specia
cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon
Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M**
AE, CB, DC, MC,

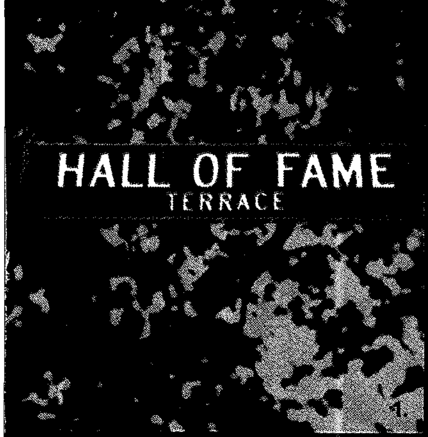
MOVENPICK—790 Seventh Ave., at 51st St
582-0716. Casual. Continental-Swiss. Spcls: fondu
wiener schnitzel, émince de veau zurichoise wit
rosti. Res. sug. Open daily 7 a.m.-midnight. Pianis
5-8 daily. **(M)** AE, CB, DC, MC, V

NICK & GUIDO—334 W. 46th St., 974-9895. Dres
opt. Northern Italian. Spcls: risotto barolo, fusilli all
vodka, gnocchi alla bava, portafoglio alla Valdos
tana. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fr
5-11:30, Sat. from 4, Sun. from 1. Bar open til mid
night. **(M)** AE, MC, V

PATSY'S—236 W. 56th St., 247-3491/247-349
Jacket required. Italian. Spcls: veal rollatine marsala
spendino Romano. Open Tues.-Thurs., Sun. noon
10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)**
AE, DC, V

RAGA—57 W. 48th St., 757-3450. Casual. Indian
Spcls: lobster malbar, gosht vindaloo, murgh k
tikke. Res. sug. L Mon.-Fri. noon-3. D dail
5:30-11:15. Pre-theater & post-theater D. Ent. Mon.
Sat. **(M)** AE, CB, DC, MC, V

RAINBOW ROOM—30 Rockefeller Plaza, 65t
floor of RCA building, 757-9090. Jacket & tie re


HALL OF FAME
TERRACE
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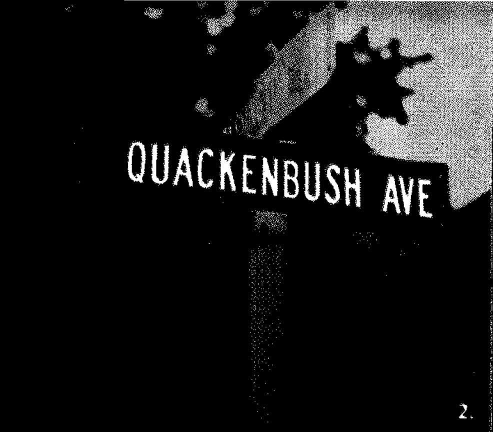
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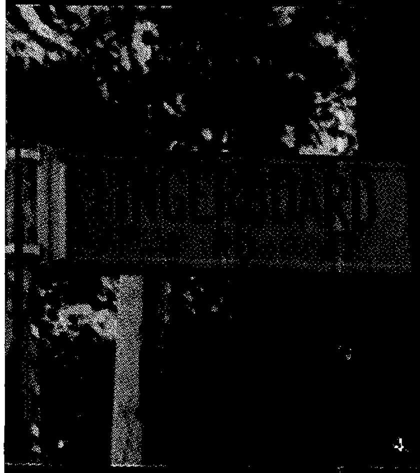

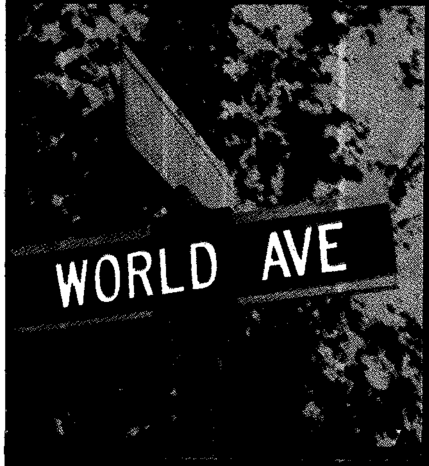

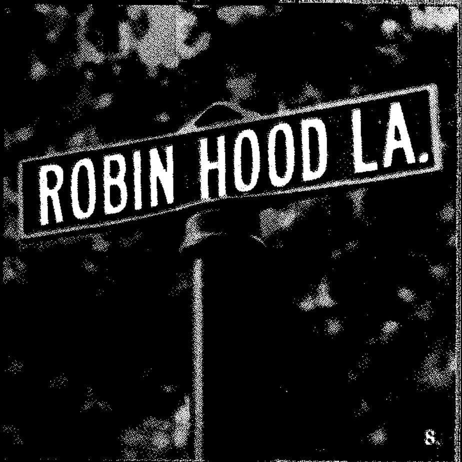
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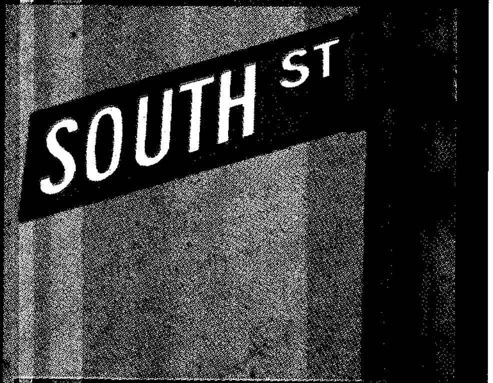

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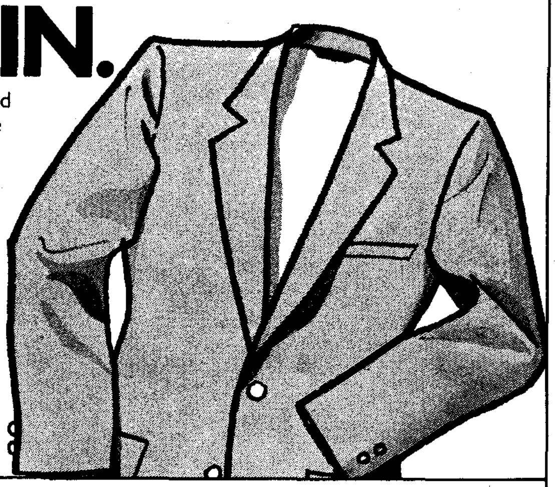

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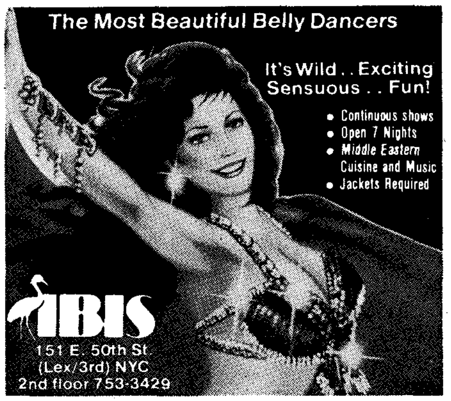

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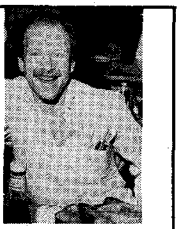

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RESTAURANT DIRECTORY

quired. French-Italian. Res. sug. Cocktails Mon.-Fri from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-1 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri. Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7 **(M). Rainbow Grill:** Jacket required. Redesigne nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Show Mon.-Sat. 9:15 & 11:30 (show cover). **(M)**
AE, CB, DC, MC, V

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)**
AE, CB, DC, MC, V

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts. 307-6340. *Casual. Seafood-Continental-Thai. Spcls* shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40 **(I)** AE, CB, DC, MC, V

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V

STAGE DELICATESSEN—834 Seventh Ave., bet 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards

TOP OF THE SIXES—666 Fifth Ave., at 53rd St. on the 39th floor, 757-6662. Dress opt. American Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon. Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun **(M-E)** AE, CB, DC, MC, V

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat noon-midnight. Closed Sun. **(E)**
AE, CB, DC, MC, V

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714 Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av., at 71s St.,** 595-8599. **(M)** AE, CB, DC, MC, V

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon. Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. B Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC, V

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. *Middle Eastern-American.* Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. (I
No Credit Cards

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnigh Closed Sun. & holidays. **(M)** AE, DC, MC, V

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V

CAFE FONDUTA—120 E. 57th St., 935-5699 Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad lamb chops with rosemary, linguine with fruitti d mare. Res. sug for D. L Mon.-Sat. 11:30-5. D Mon.-Sat 5-10. *Closed Sun.* **(I)** AE

GAYLORD—50 E. 58th St., 759-1710. Dress opt Northern Indian. Clay cooking. Res. sug. L Mon.-Fri 11:30-3. D nightly 5:30-11. **(I-M)**
AE, CB, DC, MC, V

GIAN MARINO—221 E. 58th St., 752-1696. Jacke required. Italian. Spcls: 65 kinds of homemade pasta Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnigh Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)**
AE, CB, DC, MC, V

GIRAFE—208 E. 58th St., 752-3054. Dress opt Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun *(M)* AE, CB, DC, MC, V

INN ON THE PARK—Barbizon-Plaza Hotel, 10 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. B Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V

RESTAURANT DIRECTORY

OCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American-Deli. Spcls: corned beef/pastrami sandwiches, blinzes, matzo ball soup. Open daily 6:30 a.m.-1 a.m. Private parties for 175. **(I)** No credit cards.

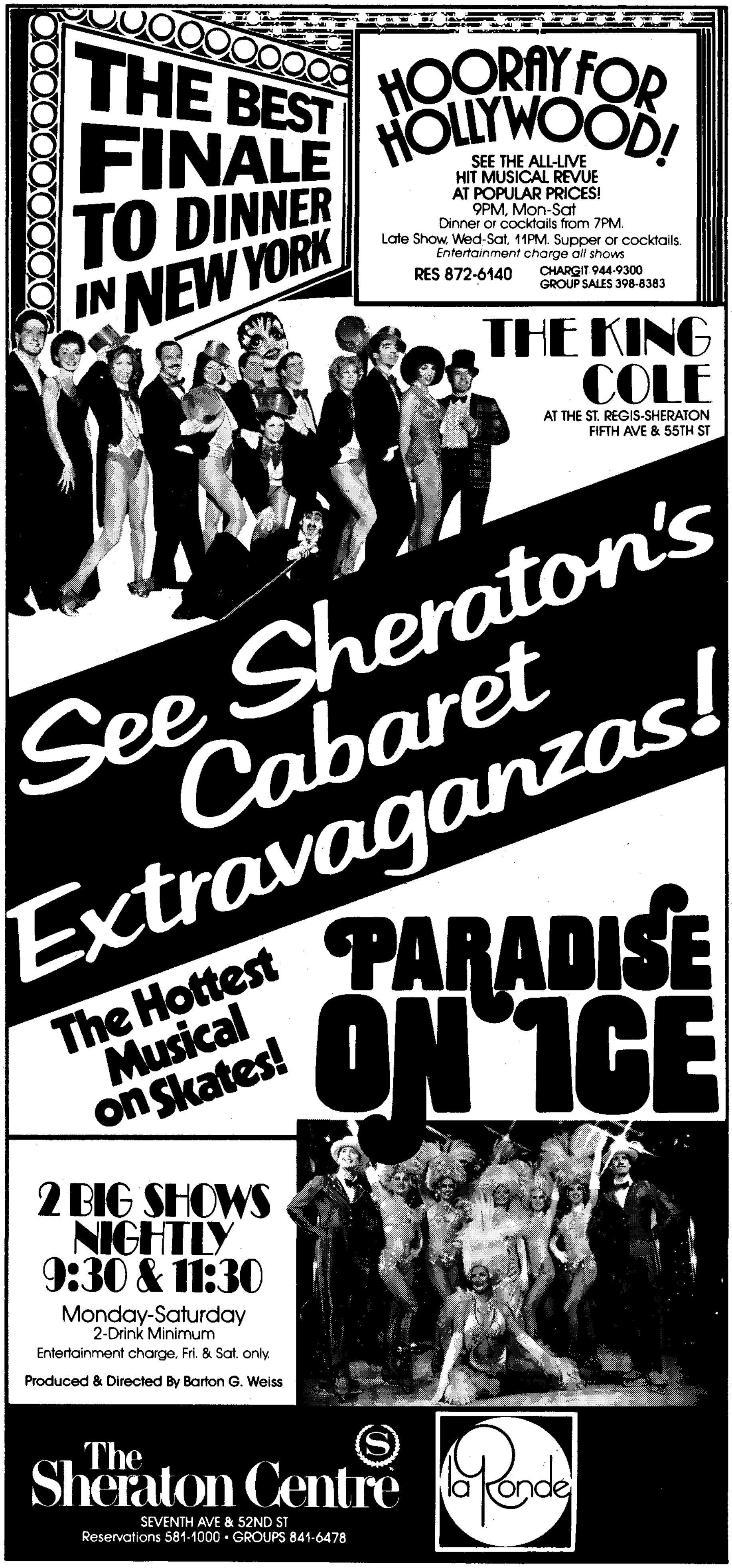
PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini,



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shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop forestiera, cassata Siciliana. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

FIDDLER ON THE STOVE – 349 E. 61st St., 308-4220. Casual. Rumanian. Spcls: crisp roast duck on cabbage, veal stew with polenta, Rumanian broilings. Res. sug. L Mon. - Fri. 11.30 - 3. D daily 5 - 11. Ent. Fri. - Sun. from 7. **(I)** AE, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls lasagna verde Fiorentino, pollo alla Toscana. Res sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sa to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, fish, lobster. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun.

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SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

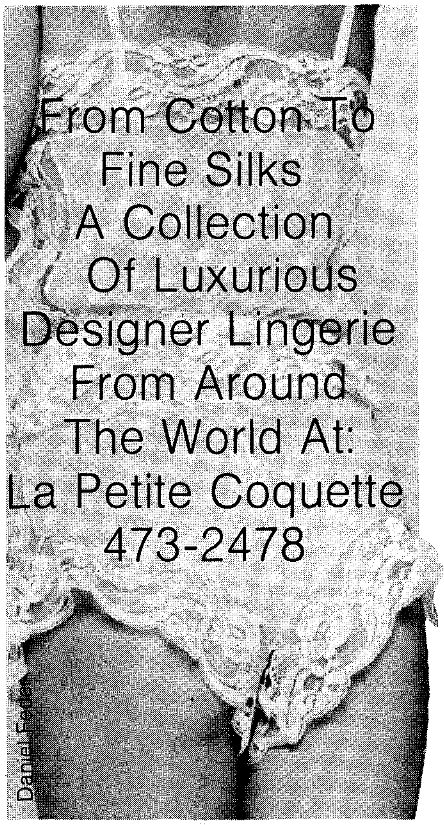
Queens

BEN'S BEST—Rego Park, 96-40 Queens Blvd., 897-1700. Casual. Kosher. Spcls: corned beef, stuffed cabbage, chopped liver. Open daily 9 a.m.-9:45 p.m. **(I)** No Credit Cards.

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

LOBSTER KING—Whitestone, 10-24 154 St., 746-4700. Casual. American-Seafood. Spcls: lobsters, shore fish, salmon steak. Res. sug. D Mon.-Thurs. 4-10, Fri.-Sat. to 11, Sun. 2-10. **(M)** AE, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.



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Mimi Sheraton, The New York Times
Guide to New York Restaurants, 1983

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 20-Minute Workout
H Wed/Cyrano
Thu, Tue/Christmas Mountain

6:15
S Thu/A Christmas Carol

6:30
2 4 News
5 Wed, Thu, Mon, Tue/ Popeye
Fri/Bullwinkle
9 Jimmy Swaggart
11 Wed, Thu, Mon, Tue/ Josie & The Pussycats
Fri/**Special:** A Gift For Granny
H Fri/**Movie:** Heidi
S Mon/Thunderbirds 2086
Tue/A Christmas Carol

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Tom & Jerry
H Wed/B.C.: A Christmas Special
S Wed/Someone's In The Kitchen With Jamie
Fri/Santa's Magic Toy Bag

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
Thu/**Movie:** Blinded By The Light
Tue/The Snowman
S Wed/**Movie:** The Adventures Of The Wilderness Family
Thu/**Movie:** A Boy Named Charlie Brown
Fri/**Movie:** Yes, Giorgio

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/**Movie:** Absence Of Malice
Fri/B.C.: A Christmas Special
Mon/Rich Little's "A Christmas Carol"
Tue/**Movie:** Breaker Morant
S Mon/**Movie:** The Great Adventure
Tue/**Movie:** Yes, Giorgio

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry
H Fri/The Last Unicorn

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Thu/Rich Little's "A Christmas Carol"
Mon/Emmet Otter's Jug-Band Christmas
S Thu/Faerie Tale Theatre (cc)

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Civic Programming
S Wed,Fri,Mon/ Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Wed-Fri, Tue/Make Room For Daddy
Mon/Healthbeat Magazine Special—Alzheimer's Disease
9 Romper Room
11 Civic Programming
H Wed/**Movie:** The Man From Snowy River
Thu/**Movie:** Still Of The Night
Fri/**Movie:** The Secret Of N.I.M.H.
Mon/**Movie:** The Sign Of Four
Tue/**Movie:** Table For Five
S Wed/**Movie:** The Happy Road
Thu/**Movie:** They Got Me Covered
Fri/**Movie:** It Happened At The World's Fair
Mon/**Movie:** The Painted Hills
Tue/**Movie:** Blackboard Jungle
W Wed/Monster's Christmas
Thu/Elizabeth The Queen
Fri/**Movie:** Chanel Solitaire
Mon/**Movie:** Adventures Of The Wilderness Family II
Tue/**Movie:** Playtime

10:30
2 Press Your Luck
4 Sale Of The Century
5 Wed-Fri, Tue/All In The Family
7 Woman To Woman
11 Magic Garden

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Bonanza
11 Richard Simmons
W Wed/**Movie:** Parting Shot

11:30
4 Dream House
7 Loving
11 I Dream Of Jeannie
H Thu/Cavett Behind The Scenes
Fri/Emmet Otter's Jug-Band Christmas

12 **NOON**
2 Tattletales
4 Go
5 Midday
7 Family Feud
9 11 News
H Wed/Consumer Reports Holiday Special
Thu/Barbara Mandrell
Mon/**Movie:** The Secret Of N.I.M.H.
Tue/**Movie:** Absence Of Malice
S Wed/**Movie:** The Man From Snowy River
Thu/**Movie:** I Ought To Be In Pictures
Fri, Mon/**Movie:** Don't Cry, It's Only Thunder
Tue/**Movie:** Dragonslayer
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** Enchanted Island (1958). Dana Andrews.
Thu/**Movie:** From The Earth To The Moon (1958). Joseph Cotten.
Fri/**Movie:** Days Of Thrills And Laughter (1961). Charlie Chaplin.
Mon/**Movie:** The Lemon Drop Kid (1951). Bob Hope.
Tue/**Movie:** My Favorite Brunette (1947). Bob Hope.
H Wed/**Movie:** Table For Five
Fri/Hall & Oates

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Race Street (1948). George Raft, William Bendix.
Thu/**Movie:** The Secret Man (1958). Marshall Thompson.
Fri/**Movie:** Calling Bulldog Drummond (1951). Walter Pidgeon.
Mon/**Movie:** Father's Little Dividend (1951). Spencer Tracy.
Tue/**Movie:** The Belle Of New York (1952). Fred Astaire, Vera Ellen.
W Wed/**Movie:** A Coming Of Age
Thu/**Movie:** Stunt Man
Fri/**Movie:** Table For Five
Mon/**Movie:** Jour De Fête
Tue/**Movie:** Mr. Hulot's Holiday

1:30
2 As The World Turns
H Thu/**Movie:** Vanishing Wilderness
Mon/**Movie:** Final Assignment

2:00
4 Another World
5 News
7 One Life To Live
H Fri/**Movie:** Right Of Way
Tue/**Movie:** Still Of The Night
S Wed,Fri,Mon/ Aerobicise
Thu/**Movie:** Footlight Frenzy
Tue/Benji's Very Own Christmas Story

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Tom & Jerry
H Wed/Men's Gymnastics
S Wed/Folk Music Reunion
Fri/Rick Springfield
Mon/Randy Newman
Tue/**Movie:** Yes, Giorgio
W Mon/**Movie:** Whose Life Is It Anyway?
Tue/**Movie:** Annie

3:00
2 Guiding Light
4 Match Game/ Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 Family
11 Tom & Jerry
H Thu/Rich Little's "A Christmas Carol"
W Wed/**Movie:** Knightriders
Fri/**Movie:** The Adventures Of The Wilderness Family II

3:30
5 Woody & Bugs
11 Scooby Doo
H Wed/Video Jukebox Christmas
Mon/Emmet Otter's Jug-Band Christmas
Tue/Freddy The Freeloader's Christmas Dinner
S Mon/Someone's In The Kitchen With Jamie
W Thu/**Movie:** Mr. Hulot's Holiday

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** Lust For Life (1956). Kirk Douglas.
Thu/**Movie:** Somebody Up There Likes Me (1956). Paul Newman, Pier Angeli.
Fri/**Movie:** Above And Beyond (1953). Robert Taylor.
Mon/**Movie:** Kismet (1955). Howard Keel.
Tue/**Movie:** Meet M At The Fair (1953). Dar Dailey, Diana Lynn.
11 Pink Panther
13 Sesame Street
H Wed/B.C.: A Christmas Special
Thu/The Snowman
Fri/The Last Unicor
S Wed/Someone's In The Kitchen With Jami
Thu/**Movie:** A Boy Named Charlie Brown
Fri/Santa's Magic Toy Bag
Mon/Thunderbirds 2086

4:30
4 People's Court
5 Wed, Thu, Mon, Tue Batman
Fri/**Special:** Walt Disney's Sport Goofy
7 Eyewitness Extra
11 Happy Days Again
H Wed/Fraggle Rock
Thu, Tue/Christmas Mountain
Mon/**Movie:** Heidi
S Wed/A Christmas Carol
Fri/Dot And Santa Claus
Tue/A Better Place
W Mon/Elizabeth The Queen

4:45
W Fri/**Movie:** Hester Street

5:00
2 4 7 News
5 Six Million Dollar Man
11 Little House On The Prairie
13 Mister Rogers
H Wed/Animal Talk
S Tue/A Christmas Carol
W Thu/**Movie:** Jour De Fête
Tue/**Movie:** Hester Street

5:30
13 Spaces
H Fri/Fraggle Rock
S Thu/**Movie:** Bonnie Scotland
Mon/**Movie:** Superman II
W Wed/Cinderella Teams

Evening, Dec. 14 - 16 and 19 - 20

Wed., Dec. 14

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Woodwright's Shop
31 Brooklyn College Presents
H **Movie:** Absence Of Malice
S **Movie:** The Man From Snowy River

6:30
5 One Day At A Time
13 Nightly Business Report
21 Housewarming With Charlie Wing
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W **Movie:** The Secret Policeman's Other Ball

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Moving Right Along

8:00
2 **Special:** Frosty The Snowman
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Primetime
11 **Movie:** The Diary C Anne Frank (1959). Millie Perkins. Part 2 (Part 1 Tue, Dec. 13, 8 p.m.).
13 **Special:** In Performance At The

ite House. Stereo
ulcast over
IYC-FM.
All Creatures Great
d Small
Working Woman
Movie: The Man
m Snowy River
Movie: State Of
ge
Movie: The Toy

0
Special: 'Twas The
ght Before Christmas
Carol Burnett
Movie: A Man
lled Intrepid (1979).
vid Niven. Part 3
rts 1 & 2, Mon. &
e., Dec. 12 & 13, 8
n.).
Live At Chicago Fest

40
Richard Brown

0
Movie: Drop-Out
ther (1982). Dick Van
ke, Mariette Hartley.
successful but
illusioned ad man
akes up his family
th the changes he
kes.
Facts Of Life
Merv Griffin
Dynasty (cc)
The Store:
iman-Marcus
Monty Python
Job Market
Movie: Nest Of
pers

30
Family Ties
Special: The Patsy
vards. Bob Barker
sts this awards show
noring performing
imals.
Fawlty Towers
Silk Screen

:00
St. Elsewhere
11 News
Hotel
The Top Secret Life
Edgar Briggs
Censorship Or
lection: Choosing
oks For Public
hools
The Hitchhiker
Movie: La Strada
Confessions Of A
p Performer

:30
Nine On New Jersey
News
Bless Me Father
Not Necessarily The
ar In Review

:00
4 7 News
Taxi
Soap
Odd Couple
Masterpiece Theatre:
e Citadel (cc)
International Edition
Movie: Electric Blue

:30
Police Story
Tonight
Thicke Of The Night
Nightline
Hawaii Five-O
Honeymooners
Latenight America
Movie: Table For
ve
Movie: Creepshow

MIDNIGHT
Star Trek
Movie: The Tall
onde Man With One
ack Shoe
Movie: Monsignor

12:30
2 **Movie:** Go West, Young Girl (1978). Karen Valentine.
4 David Letterman
7 Entertainment Tonight
9 Bonanza

1:00
5 Hogan's Heroes
7 **Movie:** Warlock (1959). Richard Widmark, Henry Fonda.
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News

1:35
H **Movie:** Absence Of Malice
S **Movie:** Stacey

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** One Foot In Heaven (1941). Frederic March, Martha Scott.
9 Joe Franklin
11 Emergency!

2:15
W **Movie:** Richard's Things

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 World Vision
11 **Movie:** The Third Man (1950). Joseph Cotten, Orson Wells.
S **Movie:** The Toy

3:30
4 Bob Newhart

3:35
H **Movie:** The Man From Snowy River

4:00
4 Here's Lucy
9 World Vision

4:30
4 Here's Lucy

4:45
S Folk Music Reunion

5:00
4 More Real People
7 Oceanus—The Marine Environment
9 News
11 Focus: New Jersey

5:20
H Video Jukebox Christmas

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Dec. 15

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Making The Most Of The Micro (cc)
31 New Tech Times
H Cavett Behind The Scenes

6:30
5 One Day At A Time
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
H **Movie:** Blinded By The Light
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
S Faerie Tale Theatre (cc)
W **Movie:** The Stunt Man

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebop

8:00
2 Magnum, P.I.
4 **Special:** Christmas In Washington. Julio Iglesias and Andy Williams headline.
5 PM Magazine
7 Automan
9 News 9: Primetime
11 **Special:** Children Between Life And Death
13 Dinner At Julia's
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Sharky's Machine
N **Movie:** Having A Wild Weekend
S Michael Jackson

8:30
5 Carol Burnett
9 **Movie:** The Grass Is Always Greener Over The Septic Tank (1978). Carol Burnett, Charles Grodin.
13 Sneak Previews
21 Wild America (cc)
31 Black Focus
S Best Of Bizzare 28 (cc)

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Innovation
21 Sneak Previews
31 Ramblin'
S **Movie:** Young Doctors In Love
W **Movie:** The Boss's Son

9:30
4 Buffalo Bill
7 Masquerade
13 **Special:** William deKooning And The Unexpected
21 All New This Old House (cc)

9:55
13 1983 U.S. Ballroom Grand Championships

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 An Evening Of Championship Skating
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie:** On The Nickel

10:30
9 Newark And Reality
11 News

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 International Playbill: Poldark
21 Long Island Week
H **Movie:** The Challenge
S **Movie:** I Ought To Be In Pictures

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America
W **Movie:** Barbarosa

12 **MIDNIGHT**
9 News
11 Star Trek
N **Movie:** Kamikaze '89

12:30
2 **Movie:** The Father Knows Best Reunion (1977). Robert Young.
4 David Letterman
7 Entertainment Tonight
9 World Vision

12:50
S **Movie:** Humanoids From The Deep

12:55
H **Movie:** Diva

1:00
5 Hogan's Heroes
7 **Movie:** Bonjour Tristesse (1959). David Niven, Deborah Kerr.
11 Twilight Zone
W **Movie:** Take Off

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Christmas In Connecticut (1945). Barbara Stanwyck.
9 Joe Franklin
11 Emergency!

2:15
S **Movie:** Young Doctors In Love

2:30
4 Mary Tyler Moore
W **Movie:** In Praise Of Older Women

3:00
4 Bob Newhart
9 **Movie:** Operation Secret (1952). Cornel Wilde, Karl Malden.
11 **Movie:** Don't Drink The Water (1969). Jackie Gleason.
H Barbara Mandrell

3:30
4 Bob Newhart

4:00
4 Here's Lucy
S Best Of Bizarre 28 (cc)

4:30
4 Here's Lucy
H **Movie:** Sharky's Machine

4:45
S **Movie:** They Got Me Covered

5:00
4 More Real People
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Dec. 16

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Crockett's Victory Garden
H Emmet Otter's Jug-Band Christmas
S **Movie:** Yes, Giorgio

6:30
5 One Day At A Time
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
W **Movie:** Table For Five

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 **Special:** Johnny Cash Christmas 1983
4 Mr. Smith
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Special:** Solid Gold Christmas
13 Washington Week In Review
21 Vietnam: A Television History (cc)
31 Africa File
H **Movie:** The Secret Of N.I.M.H.
N **Movie:** A Streetcar Named Desire
S **Movie:** Porky's (cc)

8:30
4 Jennifer Slept Here
5 Healthbeat Magazine
7 Webster
9 **Movie:** One Spy Too Many (1966). Robert Vaughn.
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
4 **Movie:** Oh God!, II (1980). George Burns.
5 Merv Griffin
7 **Football:** Jets Vs. Miami Dolphins (cc)
13 Quest! The Crown In The Deep
21 **Movie:** Dinner At The Ritz (1937). David Niven, Annabella.
31 Presente

9:15
W **Movie:** Magic

9:30
31 Masterpiece Theatre: The Citadel
H Video Jukebox Christmas

10:00
2 Falcon Crest
5 11 News
13 **Special:** Call Mayor Koch
H 8th Annual Young Comedians Show
S **Movie:** Fast Times At Ridgemont High

10:05
N **Movie:** A Face In The Crowd

10:30
9 New Jersey People
11 News
21 Grand Central
31 Music Video Party

11:00
2 4 News
5 Taxi
9 **Basketball:** Nets Vs. Seattle Supersonics
11 Odd Couple
13 **Movie:** The Birth Of The Blues (1941). Bing Crosby, Mary Martin.
21 Long Island Week
H The Hitchhiker
W Leonard Report

11:30
2 **Movie:** The Awakening Of Candra (1981). Blanche Baker.
4 Tonight
5 Thicke Of The Night
11 Honeymooners
21 Latenight America
H **Movie:** Porky's
S Rick Springfield
W **Movie:** Sensations

12 **MIDNIGHT**
11 Star Trek

12:10
N **Movie:** Chan Is Missing

12:30
4 Friday Night Videos
7 News

12:45
W **Movie:** Vice Squad

1:00
5 Soul Train
7 Nightline
11 Twilight Zone
S **Movie:** Enter The Ninja

1:15
H **Movie:** Eating Raoul

1:30
2 **Movie:** Lost City Of Atlantis (1977). Documentary.
7 New York Hot Tracks
9 11 News

2:00
4 Mary Tyler Moore
5 America's Top Ten
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
5 **Movie:** Creation Of The Humanoids (1962). Dan Megowen.
W **Movie:** Magic

2:40
H Inside The NFL

2:45
S **Movie:** Porky's (cc)

3:00
4 Mary Tyler Moore
7 Entertainment Tonight
9 Let The Children Live
11 **Movie:** Macho Callahan (1970). David Janssen, Jean Seberg.

SOLUTIONS TO LAST WEEK'S PUZZLES

O	F	F	S	H	O	O	T	■	M	A	R	C	I	A
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I	M	A	M	■	■	B	E	L	A	■	■	R	I	T	E	■	S	Y	D	■

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TELEVISION

3:23
2 **Movie:** Rooster Cogburn (1975). John Wayne.

3:30
4 Bob Newhart
7 Crisis Theatre: The Watchman (1966). Jack Warden.

3:40
H **Movie:** Final Assignment

4:00
4 Bob Newhart

4:30
4 Here's Lucy
S **Movie:** Don't Cry, It's Only Thunder

5:00
4 Here's Lucy
9 News
11 Biography

5:20
H Video Jukebox Christmas

5:30
2 Public Hearing
4 More Real People
9 **Movie:** Son Of Ali Baba (1952). Tony Curtis, Piper Laurie.
11 Insight

Mon., Dec. 19

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 **Special:** Once Upon A Time. Animated.
13 New Jersey Nightly News
21 Great Chefs Of New Orleans
31 All About TV
H Hall & Oates
W Santa's Magic Toy Bag

6:30
5 One Day At A Time
13 Nightly Business Report
21 Dinner At Julia's (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W NBA '83 Championship

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow And Mrs. King
4 **Special:** Bob Hope's Christmas Special
5 PM Magazine
7 That's Incredible (cc)
9 News 9: Prime Time
11 **Movie:** The Last Hunt (1956). Robert Taylor, Stewart Granger.
13 Great Performances: An American Christmas: Words And Music
21 **Special:** A Christmas Special With Luciano Pavarotti
31 Sesame Street: Fire Safety
H **Movie:** Sharky's Machine
N **Movie:** Julius Caesar
S Faerie Tale Theatre (cc)
W **Movie:** Whose Life Is It Anyway?

8:30
5 Carol Burnett
9 **Movie:** The Man In The Santa Claus Suit (1979). Fred Astaire.

9:00
2 AfterMASH
4 **Movie:** Found Money (1983). Dick Van Dyke, Sid Caesar. Two bank employees spread the wealth, and some human kindness.
5 Merv Griffin
7 **Football:** Dallas Cowboys Vs. San Francisco 49'ers (cc)
13 **Special:** Christmas At Kennedy Center With Leontyne Price.
31 Cityscope
S **Movie:** Christmas Lilies Of The Field

9:30
2 Newhart
21 Nature (cc)
31 Moneymakers

10:00
2 Emerald Point N.A.S.
5 11 News
13 Making Of Mankind
31 German Professional Soccer
H 8th Annual Young Comedians Show
N **Movie:** A Streetcar Named Desire
W **Movie:** Richard's Things

10:30
9 **Special:** The Nativity. Princess Grace of Monaco hosts this outstanding 1982 Christmas special.
11 News
21 Mayport And All That Jazz

11:00
2 4 News
5 Taxi
9 Soap
11 Odd Couple
13 Austin City Limits
H **Movie:** Diva
S **Movie:** Don't Cry, It's Only Thunder

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
7 News
11 Star Trek
W **Movie:** Adam And Nicole

12:05
N **Movie:** On The Waterfront

12:30
2 Columbo
4 David Letterman
7 Nightline
9 Bonanza

12:50
S Randy Newman

1:00
5 Hogan's Heroes
7 Entertainment Tonight
11 Twilight Zone

1:05
H **Movie:** Things Are Tough All Over

1:30
4 Mary Tyler Moore
5 Chico And The Man
7 **Movie:** The Last Blitzkrieg (1959). Kerwin Mathews
9 11 News

1:50
S Denny Johnston

2:00
2 News
4 Mary Tyler Moore
5 America's Top Ten
9 Joe Franklin
11 Emergency!
W **Movie:** Humongous

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:40
H Hall & Oates

3:00
4 Bob Newhart
9 Interaid
11 **Movie:** Stairway To Heaven (1946). David Niven, Kim Hunter.
S **Movie:** Superman II

3:30
4 Bob Newhart
5 Off The Set

4:00
4 Here's Lucy
9 Interaid

4:10
H **Movie:** The Sign Of Four

4:30
4 Here's Lucy

5:00
4 More Real People
7 Oceanus—The Marine Environment
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Faerie Tale Theatre (cc)

Tue., Dec. 20

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** Table For Five

6:30
5 One Day At A Time
13 Nightly Business Report
21 Magic Of Decorative Painting
31 News From City Hall
S Folk Music Reunion
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W Cinderella Teams

7:30
2 2 On The Town
4 **Special:** The Raccoons And The Lost Star
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Jou

8:00
2 **Special:** A Disney Christmas Gift
4 A Team
5 PM Magazine
7 Just Our Luck
9 News 9: Primetime
11 **Movie:** The Chick Chronicles (1977). St Guttenberg, Phil Silve
13 Nova (cc)
21 The Pallisers
31 Black Focus
H **Movie:** A Little Se
N **Movie:** Josepha
S Santa's Magic Toy Bag
W **Hockey:** Islanders Vs. Pittsburgh Pengui

8:30
5 Carol Burnett
7 **Special:** The Leprechauns' Christm Gold (cc)
9 **Basketball:** Nets Atlanta Hawks
31 Africa File
S Benji's Very Own Christmas Story

9:00
2 **Movie:** The Gift C Love: A Christmas St (1983). Angela Lansbury, Lee Remick A woman whose personal losses threat to destroy her spirit gains renewed strengt through memories of loving past.
4 Rousters
5 Merv Griffin
7 Three's Company (
13 Vietnam: A Television History (cc
21 Masterpiece Theat The Citadel (cc)
31 Eye On Dance
S **Movie:** Dragonsla

9:30
7 Oh Madeline
31 Karate

10:00
4 For Love And Hor
5 11 News
7 Hart To Hart (cc)
13 First Person Repor Going Back—A Retur To Vietnam
21 **Special:** Christma At Kennedy Center W Leontyne Price
31 Vietnam: A Television History
H **Movie:** The Challenge
N **Movie:** La Vie Continue

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 Quest! The Crown The Deep
21 **Special:** Christmas With The Westminster Choir
S **Movie:** Endangere Species
W **Movie:** Nest Of Vipers

11:30
2 Magnum, P.I.
4 Best Of Carson
5 Thicke Of The Nig
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

:55
Inside Boxing

MIDNIGHT
Star Trek
Movie: La Strada

:25
Movie: Endangered
ecies

:30
McCloud
David Letterman
Entertainment
night
World Vision

:40
Movie: Rollover

00
Hogan's Heroes

⑦ **Movie:** Satan Never Sleeps (1962). William Holden, Clifton Webb.
⑪ Twilight Zone
Ⓦ **Movie:** Felicity

1:30
④ Mary Tyler Moore
⑤ Chico And The Man
⑨ ⑪ News

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** Dames (1934). Joan Blondell.
⑨ Joe Franklin
⑪ Emergency!

2:05
Ⓗ The Hitchhiker

2:30
④ Mary Tyler Moore
Ⓦ **Movie:** Mon Oncle

2:35
Ⓗ Not Necessarily The Year In Review

2:40
Ⓢ **Movie:** Stacey

3:00
④ Bob Newhart
⑨ **Movie:** Nurse On Wheels (1963). Juliet Mills, Ronald Lewis.
⑪ **Movie:** Saturday Night And Sunday Morning (1960). Albert Finney, Rachel Roberts.

3:30
④ Bob Newhart

3:35
Ⓗ **Movie:** Eating Raoul

4:00
④ Here's Lucy

4:05
Ⓢ Folk Music Reunion

4:30
④ Here's Lucy

5:00
④ More Real People
⑦ Family Portrait
⑨ News
⑪ Biography
Ⓗ **Movie:** Still Of The Night

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:45
Ⓢ A Better Place

Weekend, Dec. 17-18

Sat., Dec. 17

00
Patchwork Family
Rebop
Pattern For Living
Aprenda Ingles
Movie: Table For
ve

20
Dot And Santa Claus

30
Carrascolendas
Insight
Gigglesnort Hotel

00
Captain Kangaroo
One Of A Kind
Special: ITF/Sport
oofy World Junior
innis Championship
Davey And Goliath
News
Return To The Planet
The Apes

30
LBS Children's
eatre
Little Prince
Newark & Reality
Pink Panther
Mainstream

00
Biskitts
Flintstone Funnies
Best Of Scooby Doo
Christopher Closeup
Tom & Jerry
MacNeil/Lehrer
wshour
Carrascolendas
Movie: Breaker
rant
A Better Place

30
Saturday Supercade
Shirt Tales
Monchichis/Little
scals/Richie Rich
Meet The Mayors
Herald Of Truth
Teaching Students
ith Special Needs
Movie: Bonnie
otland

00
Smurfs
Star Search
Nine On New Jersey
Old Time Gospel
ur
Wall $treet Week
La Esquina

30
Dungeons & Dragons
Pac-Man/Amazing
bik Cube Hour

⑨ Davey And Goliath
⑬ Lawmakers
㉛ **Special:** Chemical People

10:00
② Plasticman
⑤ Saturday Morning
⑨ All-Star Wrestling
⑪ Essence
⑬ American Interests
Ⓗ Inside The NFL
Ⓢ **Movie:** Forever Darling
Ⓦ **Movie:** Quick Trigger Lee

10:30
② Charlie Brown & Snoopy
④ Alvin & The Chipmunks
⑦ Littles
⑪ Hee Haw
⑬ International Edition
㉛ Que Pasa USA?

11:00
② Benji, Zax & The Alien Prince
④ Mr. T
⑦ Puppy/Scooby Doo Hour
⑨ B.J./Lobo
⑬ Vietnam: A Television History (cc)
Ⓗ **Movie:** Absence Of Malice

11:30
② Bill Parcells/Giants '83
④ Amazing Spider Man & Incredible Hulk
⑪ Wall Street Journal Report

12 **NOON**
② NFL Today
⑤ Fame
⑦ Weekend Specials (cc)
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ How The West Was Won
⑬ Open Mind
㉑ Gourmet Cooking
Ⓢ **Movie:** Dragonslayer

12:30
② **Football:** Giants Vs. Washington Redskins
④ Thundarr The Barbarian
⑦ American Bandstand
⑬ America's Black Forum
㉑ All New This Old House (cc)

1:00
④ Fight Back
⑤ **Movie:** Frankenstein Created Woman (1967). Peter Cushing.

⑨ **Movie:** Sahara (1943). Humphrey Bogart, Bruce Bennett.
⑪ **Movie:** The True Game Of Death. Bruce Lee, Shou Lung.
⑬ Presente
㉑ Crockett's Victory Garden

1:30
④ **Special:** Santa Claus Is Coming To Town
⑦ **Football:** Pioneer Bowl. TBA
⑬ An Evening Of Championship Skating
㉑ Square Foot Gardening
Ⓗ **Movie:** The Sign Of Four

1:45
Ⓦ **Movie:** Playtime

2:00
㉑ Woodwright's Shop
Ⓢ A Better Place
Ⓦ Carole King

2:30
④ NFL Pro Magazine
⑬ **Movie:** Sing While You're Able (1937). Pinky Tomlin.
㉑ Gourmet Cooking
㉛ The Store: Neiman-Marcus
Ⓢ **Movie:** Love At First Bite

3:00
④ NFL Week In Review
⑤ **Movie:** The Savage 5 (1979). Chen Teng.
⑨ **Movie:** The Left Hand Of God (1955). Humphrey Bogart.
⑪ **Movie:** Double Nickels (1977). Jack Vacek, Patrice Shubert.
㉑ All New This Old House (cc)
Ⓗ Kenny Loggins
Ⓦ The Last Unicorn

3:30
④ NFL '83
㉑ Crockett's Victory Garden

3:45
② **Basketball:** Louisville Vs. North Carolina State

4:00
④ **Football:** Cincinnati Bengals Vs. Minnesota Vikings
⑬ The Store: Neiman-Marcus
㉑ Square Foot Gardening
Ⓗ **Movie:** Table For Five

4:30
⑦ Greatest Sports Legends
㉑ Woodwright's Shop
㉛ Hitler's # 1 Enemy: Buried Alive
Ⓢ Mel Brooks
Ⓦ **Movie:** Knightriders

5:00
⑤ Starsky And Hutch
⑦ Wide World Of Sports
⑨ Battlestar Galactica
⑪ Little House On The Prairie
㉑ Sesame Street (cc)

5:30
㉛ Lawmakers
Ⓢ US Festival/Day 2

6:00
② Channel 2 The People
⑤ Blue Knight
⑨ Racing From Aqueduct
⑪ Star Trek
⑬ Nature (cc)
㉑ Ascent Of Man
㉛ Searching
Ⓗ **Movie:** Breaker Morant

6:30
② News
⑦ Superchargers
⑨ In Search Of
㉛ European Journal

7:00
② ⑦ ⑨ News
④ Prime Of Your Life
⑤ **Special:** Mr. Kruger's Christmas. James Stewart. *Christmas brings special meaning to a lonely man.*
⑪ Dance Fever
⑬ Newton's Apple
㉑ Inside Albany
㉛ Infinity Factor
Ⓢ **Movie:** Dragonslayer
Ⓦ **Hockey:** Rangers Vs. Islanders

7:30
② Muppets
④ This Is Your Life
⑤ All In The Family
⑦ **Special:** Break Dance Contest
⑨ The Saint
⑪ At The Movies
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ From Jumpstreet

8:00
② **Special:** John Schneider's Christmas Holiday
④ Diff'rent Strokes
⑤ **Movie:** The Hoodlum Priest (1961). Don Murray.

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7 T.J. Hooker (cc)
11 **Football:** Florida Citrus Bowl: Maryland Vs. Tennessee
13 21 Nature Of Things
31 Moving Right Along
H **Movie:** Endangered Species
N **Movie:** On The Waterfront

8:30
4 Silver Spoons
9 **Hockey:** N.J. Devils Vs. Minnesota North Stars
31 Live At Chicago Fest

9:00
2 **Movie:** Death Hunt (1981). Charles Bronson.
4 Manimal
7 Love Boat (cc)
13 Seeing Things
21 Great Performances: Callas: An International Celebration
31 NYU Broadcast Lab
S **Movie:** Shoot The Moon

9:30
31 New Tech Times

10:00
4 Yellow Rose
5 News
7 **Special:** Perry Como's Christmas In New York (cc)
13 **Movie:** The Scoundrel (1935). Noel Coward.
31 NASA's Silver Special
H Kenny Loggins
N **Movie:** Baby Doll
W **Movie:** Porky's

10:30
5 Black News
11 News
31 Music Video Party

11:00
2 4 7 News
5 **Movie:** Cast A Giant Shadow (1966). Kirk Douglas, Yul Brynner.
11 Wall Street Journal Report
21 Austin City Limits
H **Movie:** Table For Five

11:05
S Best Of Bizarre 28 (cc)

11:30
4 **Basketball:** Memphis State Vs. UCLA
9 Racing From Roosevelt
11 Honeymooners
S Confessions Of A Pop Performer

11:45
2 Sportspeople
7 **Movie:** What's Up Doc? (1972). Barbra Streisand, Ryan O'Neal.

12 **MIDNIGHT**
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** Schlock
W **Movie:** Annie

12:30
2 **Movie:** Hannie Caulder (1972). Raquel Welch.

1:00
9 **Movie:** The Veil (1958). Boris Karloff.
11 Twilight Zone
S Mel Brooks

1:10
H **Movie:** Rollover

1:30
4 Rock TV
11 News

1:40
5 **Movie:** Oil For The Lamps Of China (1935). Pat O'Brien.
7 **Movie:** Prudence And The Pill (1968). Deborah Kerr.

2:00
11 **Movie:** Duel In The Sun (1947). Gregory Peck, Jennifer Jones.
S **Movie:** Just Before Dawn

2:30
2 Music Magazine
4 Mary Tyler Moore
W **Movie:** Expectations

2:53
2 **Movie:** Hedda (1976). Glenda Jackson.

3:00
4 Mary Tyler Moore
9 International Christian Aid

3:15
H **Movie:** Four Friends

3:30
4 Gavin/Lott
S **Movie:** Shoot The Moon

3:40
W **Movie:** Parting Shot

4:00
4 Bob Newhart
9 International Christian Aid

4:30
4 Here's Lucy

5:00
2 **Movie:** Strange Homecoming (1974). Robert Culp.
9 News
11 Biography

5:10
H Kenny Loggins

5:30
9 Point Of View
11 Christopher Closeup

5:40
S **Movie:** Love At First Bite

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Dec. 18

6:00
9 New Jersey Report
11 News

6:15
H **Movie:** The Man From Snowy River

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Newark And Reality
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers
S Mark Twain Theatre

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H Video Jukebox

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day Of Discovery
H **Movie:** Search And Destroy

9:00
2 Sunday Morning
4 Today In New York
5 Wonderama
7 Safari To Adventure
9 Oral Roberts
11 Tom & Jerry
13 Sesame Street
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
5 Bugs & Porky
7 Tiempo
9 Point Of View
11 Josie & The Pussycats

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
7 Best Of The Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow
H **Movie:** Vanishing Wilderness
S **Movie:** Table For Five
W **Movie:** Absence Of Malice

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** The Wonderful World Of The Brothers Grimm (1962). Laurence Harvey, Claire Bloom.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Abbott And Costello In Society (1944). Bud Abbott, Lou Costello.
13 Making Of Mankind

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 **NOON**
2 Channel 2 The People
4 Meet The Press
9 Robert Schuller
13 Nova (cc)
21 Eddie Boyle: Bank Robber (cc)
H Video Jukebox
S Paper Chase—The First Year
W Monster's Christmas

12:30
2 Lorne Greene's New Wilderness
4 NFL '83
7 Directions
11 **Movie:** Heaven Knows, Mr. Allison (1957). Robert Mitchum.
H **Movie:** Blinded By The Light

1:00
2 Joe Carcione's Green Grocer Holiday Special
4 **Football:** Pittsburgh Steelers Vs. Cleveland Browns
7 Like It Is
9 **Movie:** Sabu And The Magic Ring (1958). Sabu, Daria Massey.
13 **Special:** In Performance At The White House
21 Long Island Sports Network
S **Movie:** They Got Me Covered
W **Movie:** Mon Oncle

1:30
2 Bugs Bunny/Road Runner

2:00
2 **Movie:** The Invisible Man (1975). David McCallum.
5 **Special:** Sophia Loren: Her Own Story (1980). Sophia Loren, Armand Assante.
7 Eyewitness News Conference
9 **Movie:** Orphan Train (1979). Jill Eikenberry.
13 Great Performances: Leonard Bernstein Conducts Mahler: Symphony #2 "Resurrection."
H Cavett Behind The Scenes

2:30
7 Olympiad
H Barbara Mandrell

3:00
S **Movie:** The Deep
W **Movie:** Master Of Disaster

3:30
2 NFL Today
7 New York Hot Tracks
21 Sneak Previews

4:00
2 **Football:** Detroit Lions Vs. Tampa Bay Buccaneers
4 **Football:** San Diego Chargers Vs. L.A. Raiders
11 **Movie:** The Lion In Winter (1968). Katharine Hepburn, Peter O'Toole. Brilliant drama of Henry II, and his power-hungry family.
13 Tony Brown's Journal
21 **Movie:** Danny Boy
31 Washington Week In Review
H **Movie:** Vanishing Wilderness

4:30
7 Entertainment This Week
13 Inside Albany
31 Lawmakers

5:00
5 Fame
9 S.W.A.T.
13 Mainstream
31 Inside Story
W **Movie:** Rollover

5:05
S Faerie Tale Theatre (cc)

5:30
7 **Golf:** 1983 U.S. Golf Association Championships
13 Innovation
21 Newton's Apple
31 Cityscope

5:45
H **Movie:** The Man From Snowy River

6:00
5 **Movie:** To Sir With Love (1967). Sidney Poitier.
7 News
9 Hawaii Five-O
13 Agronsky And Company
21 High Schools In America
31 All About TV
S **Movie:** A Boy Named Charlie Brown

6:30
7 News
13 Firing Line
31 Searching

7:00
2 60 Minutes
4 First Camera
7 **Special:** The Pope And His Vatican
9 Switch
11 Solid Gold
21 Inside Albany
31 Infinity Factor
W **Movie:** Annie

7:30
13 World War 1
21 Israeli Diary
31 Rebop
H Fraggle Rock
S The Snowman

8:00
2 Alice
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick
9 **Special:** Billy Graham's Christmas
11 Salute!
13 Nature (cc)
21 **Special:** Children Sing Christmas
31 Masks
H **Movie:** Six Weeks
N **Movie:** Gimme Shelter
S **Movie:** Table For Five

8:30
2 One Day At A Time
31 Color

9:00
2 **Special:** 8th Annual Circus Of The Stars
4 **Movie:** National Lampoon's Animal House (1978). John Belushi, Tim Matheson.
5 **Special:** An America's Top Ten Christmas
7 **Movie:** Goldfinger (1972). Sean Connery.
9 New Jersey Report
11 **Special:** Magic Couples. A tribute to the romantic teams of the movies.
13 Masterpiece Theatre: The Citadel (cc)
21 **Movie:** Divorce Of Lady X
31 Silk Screen

9:10
W Richard Brown

9:30
9 Meet The Mayors
11 Wall Street Journal Report
31 Presente
W Playboy On The Scene

10:00
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Inside Story: A House Divided
H The Hitchhiker
N **Movie:** Beauty And The Beast
S The Flying Karamazov Brothers

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
21 Fawlty Towers
H Not Necessarily T
Year In Review
W **Movie:** Absence
Malice

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
S **Movie:** The Deep

11:30
5 David Susskind
11 Honeymooners
H **Movie:** Creepshow

11:45
2 Sports Update
4 **Movie:** From A Fa
Country: Pope John P
II (1982). Cezary Morawski.
7 Eyewitness Sports Special

12 **MIDNIGHT**
2 **Movie:** Love Story (1970). Ali McGraw, Ryan O'Neal.
7 **Movie:** Dr. Goldfo
And The Bikini Machi
(1965). Vincent Price.
9 **Movie:** Bedazzled (1968). Dudley Moore
11 Star Trek
N **Movie:** State Of Siege

12:30
W **Movie:** A Coming
Age

1:00
11 Twilight Zone

1:05
S **Movie:** The Burni

1:30
7 **Movie:** Dr. Goldfo
And The Girl Bombs (1966). Vincent Price.
H Cavett Behind The Scenes

1:45
4 Mary Tyler Moore

2:00
2 News
9 Bonanza
11 **Movie:** D.O.A. (1949). Edmond O'Bri
H **Movie:** Blinded By The Light

2:15
4 Positively Black

2:40
S **Movie:** Table For Five

2:45
4 First Estate

3:00
9 World Vision

3:30
H Barbara Mandrell

4:00
9 World Vision
11 Life Of Riley

4:30
11 Best Of Groucho

4:45
S **Movie:** They Got
Covered

5:00
9 News
11 Biography
H **Movie:** Vanishing Wilderness

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

ADIO HIGHLIGHTS

Wed., Dec. 14

6/WQXR-AM/FM—
hms: Sym #1 in c,
. 68 (Amsterdam
ncertgebouw Orch/
itink).
0/WNCN—Bach:
glish Suite #6 in d
ould).
0/WNCN—Weber:
n #1 in C, Op. 19
w Phil Orch/
tcher).
6/WQXR-AM/FM—
haikovsky:
iations on a Rococo
me, Op. 33
stropovich, Berlin
l Orch/von Karajan).
0/WNCN—
avinsky: Scherzo a
Russe (Phil Orch/
mas).
0/WNYC—
cDowell: Virtuoso
dies (Frager).
0/WNCN—Franck:
ce Heroique (Steed).
6/WQXR-AM/FM—
zt: Oh! Quand Je
s (von Stade, Katz).
0/WNYC—
ethoven: Sonata #15
), Op. 28, "Pastoral"
).
00/WNCN—Handel:
ter Music: Excerpts
versum Radio
orus, Rotterdam Phil
h/Zinman).
00/WNYC—C.P.E.
h: Harpsichord
ata #1 in F
gger).

Thurs., Dec. 15

6/WQXR-AM/FM—
cherini: Cello Cto
in D (Bylsma, Cto
sterdam).
)/WNCN—Purcell:
Virtuous Wife
ademy of Ancient
ic/Hogwood).
)/WNCN—Chopin:
romptu #3 in
lat, Op. 51 (P.
kin).
6/WQXR-AM/FM—
ius: Daybreak from
ida Suite (Royal Phil
h/Beecham).
)/WNCN—Mozart:
#5 in F (Quartetto
ano).
)/WNYC—Barber:
enade for String
h (Golschmann).
)/WNCN—
enthal: Carnaval de
nne (Waldoff).
6/WQXR-AM/FM—
nsky-Korsakov (arr.
ssorgsky): A Night
Bald Mountian (The
veland Orch/
zel).
)/WNYC—Borodin:
ng Qt #2 in D
ncord).
6/WQXR-AM/FM—
ieri: Sinfonia "Il
rno Onomastico"
ndon Sym Orch/
co).
)0/WNYC—
hms: 2 Songs
ker, Aronowitz,
vin).

11:00/WNCN—Edelmann: Sonata for Violin & Piano in c, Op. 2, #1 (Haag, Schickler).

Fri., Dec. 16

2:06/WQXR-AM/FM—Mendelssohn: Sym #1 in c (London Phil Orch/Haitink).
3:00/WNCN—Britten: Prelude and Fugue, Op. 29 (English Chamber Orch/Britten).
WNYC—Schubert: Winterreise (Hynninen).
4:06/WQXR-AM/FM—Ravel: Rapsodie Espagnole (Boston Sym Orch/Ozawa).
5:00/WNCN—Handel: Sonata for Violin & Continuo in g, Op. 1, #10 (Grumiaux, Veyron-Lacroix).
6:30/WNYC—Tchaikovsky: "The Queen of Spades" (in Russian) (Zylis-Gara, Resnik, Quittmeyer/Agler). Taped live at San Francisco Opera.
7:06/WQXR-AM/FM—Haydn: Sinfonia in B-Flat (Vienna Chamber Orch/Froschauer).
8:00/WNCN—Albinoni: Cto for Oboe in g, Op. 9, #8 (De Vries, Alma Musica Amsterdam).
8:06/WQXR-AM/FM—Beethoven: Triple Cto in C (Zeltser, Mutter, Ma, Berlin Phil Orch/von Karajan).
9:06/WQXR-AM/FM—Sibelius: Symphonic Fantasia "Pohjola's Daughter", Op. 49 (Harrell, Phila. Orch/Smith).
11:00/WNCN—Lajtha: Hommages for Flute, Oboe, Clarinet & Bassoon (Lajos, Pongracz, Dittrich, Fulemile).

Sat., Dec. 17

10:00 a.m./WNCN—Tchaikovsky: Lullaby, Op. 16, #1 (Bolet).
WNYC—Ravel: Bolero (Mengelberg).
10:06 a.m./WQXR-AM/FM—Francoeur: Suite #2 (Wedding Music from the Count of Artois) (Paillard).
11:00 a.m./WNCN—Liszt: Concert Etudes (1863): Waldesrauschen (Bolet).
WNYC—Debussy: La Mer (Haitink).
12:06/WQXR-AM/FM—Bach: Cto #1 in d for 3 Harpsichords & Orch (Gilbert, Pinnock, Mortensen, The English Concert/Pinnock).
1:00/WNCN—Bloch: Four Episodes for Chamber Orch (Arizona Chamber Orch/Hull).
1:30/WQXR-AM/FM—Verdi: Ernani. Live from the Met.
2:00/WNCN—Brahms: Clarinet Qnt in b, Op. 115 (Salzburg Mozarteum Orch/Mund).
4:00/WNCN—Vaughan Williams: In the Fen Country (New Phil Orch/Boult).
6:06/WQXR-AM/FM—Schumann: Scherzo #1 in d, Op. 10 (Ponti).
7:00/WNCN—Kodaly: Hary Janos: Suite (Amsterdam Concertgebouw Orch/Haitink).
8:00/WNYC—Chavez: Sinfonia di Antigone (Pittsburg Sym/Mata).
9:00/WNCN—Mozart: Magic Flute (Mathis, Ott, Araiza, Hornik, Van Dam Berlin German Opera Chorus, Berlin Phil/Karajan).
WKCR—Opera Topics: William Lewis, tenor of the Metropolitan Opera.
9:06/WQXR-AM/FM—Brahms: "A German Requiem" (Cheek, Robinson, Blossom Festival Chorus, Cleveland Orch/Davis).

Sun., Dec. 18

10:00 a.m./WNCN—Anon: Greensleeves Variations (Renst, Duncan).
10:06 a.m./WQXR-AM/FM—Vejvanovsky: Sonata Ittalica for 5 Trumpets & Strings (Scherbaum, Simek, Chamber Orch/Kuentz).
11:00 a.m./WNCN—Dvorak: Romantic Pieces, Op. 75 (Temianka, Robbins).
12:00/WNYC—Albinoni: Oboe Cto in d (The English Concert).
1:00/WNCN—Rossini: Siege of Corinth: Non temer d'un basso affetto (Horne, Chicago Sym Orch/Levine).
3:00/WNYC—Glass: "Einstein on the Beach".
3:06/WQXR-AM/FM—Bartok: Cto for Orch (Ax, New York Phil/Leinsdorf).
4:00/WNCN—Handel: Cto Grosso in B-Flat, Op. 3, #2 (Academy of St. Martin/Marriner).
6:06/WQXR-AM/FM—Loeillet: Sonata in C for Trumpet & Organ (Guttler, Kircheis).
7:00/WNCN—MacDowell: Woodland Sketches, Op. 51: Told at Sunset (Lythgoe).
8:00/WNYC—Franck: Sonata for Piano & Violin in a (Berman).
8:06/WQXR-AM/FM—Donizetti: La Favorita (Cossotto, Pavarotti, Bacquier, Teatro Bologna Orch/Bonynge).
10:00/WNCN—Zwilich: Sonata for Violin & Piano (Zwilich, Gemmell).

Mon., Dec. 19

2:06/WQXR-AM/FM—Paganini: Violin Cto #2 in b, Op. 7 (Accardo, London Phil Orch/Dutoit).
3:00/WNCN—Friedrich II: Sym #3 in D (Munich Pro Arte Chamber Orch/Redel).
4:00/WNCN—Grieg: Holberg Suite, Op. 40 (Polish Chamber Orch/Maksymiuk).
4:06/WQXR-AM/FM—Delibes: Procession of Bacchus from Sylvia (Phila. Orch/Ormandy).
5:00/WNCN—Sibelius: Scenes historiques, Op. 66 (Hungarian State Sym Orch/Jalas).
6:30/WNYC—Milhaud: La Cheminee de Roi Rene (Leningrad State Phil Wind Qnt).
7:00/WNCN—Albeniz: Navarra (Chicago Sym Orch/Reiner).
7:06/WQXR-AM/FM—Bach: Sym #2 in B-Flat (Cologne Chamber Orch/Muller-Bruhl).
8:00/WNYC—Mahler: Sym #3 in d (Quiven, Israel Phil Orch/Mehta).
8:06/WQXR-AM/FM—Britten: A Ceremony of Carols (King's College Choir/Willcocsk).
9:00/WNCN—Kuhnau: Sonata in g, "David and Saul" (Berman).
9:06/WQXR-AM/FM—Brahms: Sym #4 in e, Op. 98 (Boston Sym Orch/Ozawa).
10:00/WNYC—Respighi: Ancient Airs and Dances, Suite #2 (Marriner).

Tues., Dec. 20

3:00/WNCN—Chopin: Nouvelles Etude in A-Flat, #2 (Gilels).
3:06/WQXR-AM/FM—Mozart: Flute Cto #1 in G (Galway, Lucerne Festival Strings/Baumgartner).
4:00/WNCN—Stravinsky: Cto for Violin in D (Perlman, Boston Sym Orch/Ozawa).
4:06/WQXR-AM/FM—Mendelssohn: Scherzo from Octet in E-Flat (London Sym Orch/Pritchard).
5:00/WNCN—Saint-Saens: Jeuness d'Hercule, Op. 50 (Luxembourg Radio Orch/Froment).
6:30/WNYC—Barber: String Qt (Beaux-Arts Qt).
7:06/WQXR-AM/FM—Boccherini: Violin Sonata in B-Flat, Op. 3 (Banat, Norell).
8:00/WNYC—Liszt: Piano Cto #1 in E-Flat (Dichter/Slatkin).
8:06/WQXR-AM/FM—Pinkham: A Christmas Cantata (Roger Wagner Chorale, Brass Ensemble/Wagner).
8:30/WNCN—Mahler: Sym #2, "Resurrection" (Bradley, Carlson, Choral Arts Society/Rostropovich).
10:00/WNYC—Carter: Pastorale for Clarinet & Piano (Ludewig-Verdehr, Liptak).

ss otherwise indicated, all times are p.m. and all stations are FM.

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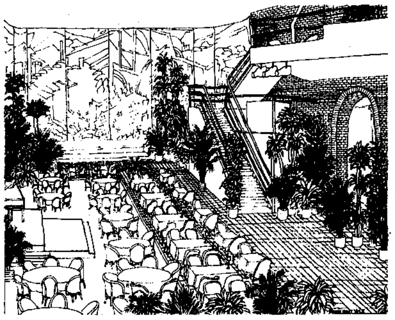

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Bazil. Mon., Aloisio Aguiar Trio. Tues. & Thurs., Angela Suarez. Wed. & Sun., Mario Toledo and Choros from Brazil. Fri. & Sat., Angela Santos. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 12/16, 17, Major Holly and Hilton Ruiz. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 12/12, The Satin Dolls; The Carla White/Manny Duran Band. 12/13-18, Kenny Burrell Trio. 12/19, Akiyoshi/Tabackin Big Band. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 12/12, Pieces of a Dream. 12/15, Bill Monroe and The Bluegrass Boys. 12/16, 17, Coryell-Mouzon Reunion. 12/18, 19, The Original Blues Project. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 12/12-17, Cedar Walton and Buster Williams. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 12/15, Lainie Cooke with Chris White and Marvin Horne. 12/16, 17, Gail Wynters Trio. 12/22, Micare and Nunn. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. 12/12-24, jazz and blues singer Carrie Smith, Wed.-Sat. at 9:30. Singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. 12/28, Alberta Hunter returns. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 12/17, Skyline with Tony Trischka. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 12/12, The Ed Polcer Quintet featuring Lew Tabackin. 12/13, Red Balaban and his Other Cats. 12/14-17, Balaban and Cats. 12/18, Phil Bodner Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 12/13-18, 20-25, Betty Carter, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 12/12, 19, Lynn Samuels. 12/13, Steve and Mark. 12/14, Panther Burns; The Del Fuegos; Barence Whitfield and the Savages. 12/16, Bleaker Street Incident featuring Ann Magnuson, Kristian Hoffman and Robert Mache. 12/18, Jane Brucker. 12/20, Steve and Mark. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 12/12, Phil Markowitz with Mark Johnson. 12/13-17, Kevin Eubanks. 12/18-21, Jimmy Ponder with Scott Lee. **Upstairs:** 12/16, High Heeled Women; Juanita Franklin, Kate Kane and comic Dave Kelly. 12/17, Denie Corbett; Eileen Richter and comic Kelly Rogers. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Kitt Moran and her Trio. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio plays for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 12/13-17, pianist John Lewis with Marc Johnson on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/31, Jackie Cain and Roy Kral in *Jackie and Roy Celebrate the Holidays with Cy Coleman,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 12/12, Gil Evans Orchestra. 12/13, Vivan Prince. 12/14, "Dee Sharp" with Gary Valente, Bill Frisell, John Lockwood and Desiree. 12/15, Chuck Loeb and Carmen Cuesta with Will Lee, Bob Mintzer, and Don Grolnick. 12/16, 17, Bob Mintzer's Big Band. 12/18, John Clark featuring Richie Morales, Luico Hopper, Jay Hoggard and Ryo Kowaski. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 12/13, Barbara Lehman. 12/14, Showcase. 12/15, Orgin. 12/16, Usual Suspects. 12/17, Ibis; Mixx. 12/18, Elizabeth Rose; Joe Jones. 12/20, Zoomhead. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 12/12, 19, The David Murray Big Band. 12/13-18, Memphis Slim. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 12/13-17, Chris Calloway sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 12/12, Luis 'Perico' Ortiz with the Bad Street Boys and guest soloist Arthur Blythe. 12/16, 17, jazz trumpeter Wynton Marsalis and his Quintet. 12/19, Tito Puente and his Orchestra with Jerry Gonzalez and his Ft. Apache Band. **The Terrace:** 12/14-31, Sir Roland Hanna and Ronald McClure, Wed.-Sat. from 9:30. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 12/13-18, 20-25, Brazilian singer Leny Andrade. AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 12/12-17, guitarist Gene Bertoncini with Michael Moore on bass. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 12/12, Blackwater. 12/13, Shawn Colvin. 12/14, Elaine Caswell. 12/15, Swing Fever. 12/16, 17, Christine Ohlman and the Soul Rockers. 12/18, Kristi Rose and the Midnight Walkers; Squeaky Clean. 12/19, Dixie Doughboys. 12/20, Soozie and the Boys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 12/12, Sly Stone. 12/13, 14, Jerry Jeff Walker; Buddy Cage and Bad Dog. 12/15, Max Creek. 12/16, 17, Tommy Joe White; Six Gun. 12/18, New Grass Revival; Backroads. 12/19, 20, Albert King. 12/22, Ginger Baker. AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 12/13-18, comedian Howie Mandel. Shows Tues.-Sun. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First A 794-1906. Continuous entertainment by comics a singers, 7 nights a week, with steadies Adrier Tolsch, J.J. Wall and Bill Scheft.

COMIC STRIP—1568 Second Ave., bet. 81st 82nd St., 861-9386. Restaurant, comedy spot w improvisational entertainment. Sun.-Thurs. the starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnig AE, CB, DC, MC,

DANGERFIELD'S—1118 First Ave., 593-1650. 1 12-15, comedian Danny Curtis. 12/16, 17, Bob N son. Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 midnight. Sun. 9:30, talent showcase with m/c Hir Kasten AE, CB, DC, MC,

GOOD TIMES—449 Third Ave., 686-4250. F menu; comics, singers, and impressionists, 7 nig from 9:30. AE, MC.

IMPROVISATION—358 W. 44th St., 765-82 Comics and singers seven nights a week; food; to informality. No credit car

MAGIC TOWNE HOUSE—1026 Third A 308-2733. Magic cabaret with professional ma cians, Fri.-Sun. No credit car

MONKEY BAR—60 E. 54th St., (in Elysee Hot 753-1066. Mon.-Fri. pianist Johnny Andre 5:30-7:30. Continuous entertainment, Tues. Dan Curtis. Wed.-Sat., David Fisher and Mel Mar Closed Sun. AE, CB, DC, MC,

MOSTLY MAGIC—55 Carmine St., 924-14 Nightclub/theater featuring magic and come Tues., Showcase. Wed., magician Joe Devlin w singer Pamela Smith. Thurs., magician Iman w comedian Terry Day. Fri., magician Slydini w comedian/musician Guy Davis. Sat., Iman and G Davis. AE, MC,

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., b 58th & 59th Sts., 247-7000. Lively discotheq Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m.

DOWNSTAIRS AT JOANNA—18 E. 18th 675-7900. Intimate nightclub with dancing to Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a (membership). AE, MC,

JIMMY WESTON'S—131 E. 54th St., 838-83 Restaurant which serves up jazz and dancing. T 12/31, The Dorothy Donegan Trio, alternating w singer-pianist Tommy Furtado, nightly except S from 10-3 a.m. AE, CB, DC, MC,

THE RED PARROT—617 W. 57th St., 247-15 Club occupying a whole city block! Resident piece orchestra plays everything from country-we ern to jazz. No credit car

REGINE'S—502 Park Ave., at 59th St., 826-09 Elegant French restaurant Mon.-Sat., 6-midnight w a lively disco from 10:30 p.m. AE, CB, DC, MC,

ROSELAND—239 W. 52nd St., 247-0200. Lege ary ballroom features a 700-seat restaurant-bar, a is open for dancing, Thurs.-Sun. from 2:30. AE,

S.O.B.'s—204 Varick St., 243-4940. A club/rest rant/bar featuring the authentic music of Bra Tues.-Sun. 12/13, Claudio Roditi's All Star Band f turing Slide Hampton. 12/14, Lloyd McNeill Af Brazilian Sextet. 12/15, African Heritage Danc and Drummers. 12/16, 17, Pe de Boï Power Sam 12/18, Mario Toledo & Choros from Brazil. 12/ George Andre and The Big Brass of Brazil AE,

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. C tinental restaurant. **Theater/Cabaret Room:** Bl som Dearie sings Wed.-Sat. at 6:30. . . *Peg Hewett's New Tropical Revue,* Wed.-Fri. at 9, Sat. 9 & 11. AE, MC,

CAFE VERSAILLES—151 E. 50th St., 753-38 Palatial cabaret-restaurant with a richly spiced re *C'Est Si Bon* produced by Georges Reich featur gorgeous showgirls, exotic production numbers, a specialty acts, nightly at 9 & 11:30. Pianist Ing Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC,

EDDY'S—308 E. 49th St., 888-1633. Restaurant/ ar. Thru 12/31, comedian-impressionist Charles ierce, Tues.-Thurs. at 11, Fri. & Sat. 10 & midnight. 2/14 at 8:30, singer Peter McDowell. 12/15-17 at , singer Jamie DeRoy. AE, MC, V.

S—151 E. 50th St., 753-3429. Exotic room (upstairs t Cafe Versailles) featuring Mid-Eastern musicians nd bellydancers performing continuously, from 10 .m. AE, CB, DC, MC, V.

IE INNER CIRCLE—113 Jane St., at West St., 24-7030. Atmospheric hideaway cafe/restaurant acing the Hudson River. 12/13 at 9, Rhoda King ings *Forgotten Broadway.* 12/16-18 at 8:30, Jo Sulivan. AE, MC, V.

NEAL'S 43RD STREET—147 W. 43rd St., 82-1613. **Upstairs:** Comedy revue, *Serious Bizness,* eaturing David Babcock, Jill Larson, Don Perman nd Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at :30 & 11, Wed. at 5:30. AE, CB, DC, MC, V.

LSSON'S—158 W. 72nd St., 595-7400. Continenal restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at :30 and 11:30, *Forbidden Broadway '84,* a musical omedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

NACHE—1409 Sixth Ave., 765-5080. Restaurant/ abaret. *Wanted-Dead or Alive* a musical show proluced by Lee Reynolds, Wed.-Sat. at 8:30 & 11. AE, MC, V.

INBOW GRILL—30 Rockefeller Plaza, 65th loor, way up in the sky. 757-8970. *Legs!* a new musical revue directed by Peter Jackson. Shows nightly, :15 & 11:30. Disco dancing between and after hows. Closed Sun. **Rainbow Room:** Right across he hall, with the same stupendous view, Sy Oliver nd His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

LVER LINING—349 W. 46th St., 245-5100. Resaurant/Cabaret. 12/14, Interplay—an improvisaional group; *A Schtick is Born,* revue; singer Terri ten. 12/17, Carla Bonerise. AE, CB, DC, MC, V.

.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *hat's Entertain[illegible]* a musical revue, Fri. at 11:30, at. at 10:30 & 12.30. [illegible] and after hows. [illegible] MC, V.

Hotel Rooms

GONQUIN—59 W. 44th St., 840-6800. **Oak Room:** *Noel for Noel,* Steve Ross celebrates Noel oward every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

IERICAN STANHOPE—Fifth Ave., at 81st St., 88-5800. **Saratoga:** Thru 12/31, singer-pianist ichard Currier plays *New York As It Was Again. . . 's Again,* Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

RLYLE—Madison Ave. & 76th St., 744-1600. **afe:** Intimate supper-club/bar. Thru 12/31, singerianist Bobby Short Tues.-Sat. 10 & *midnight, except* 2/17, when blues singer Alberta Hunter perorms. **Bemelmans Bar:** Jazz-pianist Barbara Carroll lays Mon.-Sat., from 9. AE, CB, DC, MC, V.

AND HYATT—Park Ave., at 42nd St., 883-1234. **he Crystal Fountain:** Contemporary restaurant ith string quartet Mon.-Sat. **Trumpet's:** Elegant ouvelle-cuisine restaurant with pianist, John Cook, on., Wed.-Sat. 5-11. Pianist-composer Earl Rose lays Tues. AE, CB, DC, MC, V.

LTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** oland Granier de Lafayette plays piano Mon.-Fri., -midnight, replaced Sat. & Sun. by James Jordan. **ybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingam's:** Pianist Steve Montgomery Wed.-Sun. -11:30, with James Jordan alternating Mon. & Tues. **nternational Promenade:** Pianist Spencer Glanz, on.-Fri. from 4:30. AE, CB, DC, MC, V.

RKER MERIDIEN—119 W. 56th St., 245-5000. **e Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. ottie Stalworth and Fred Hunter play Mon.-Sat. :30-1 a.m. AE, CB, DC, MC, V.

ERRE—Fifth Ave., at 61st St., 838-8000. **The afe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

AZA—Fifth Ave., at 59th St., 759-3000. **Edwardan Room:** Pianist Ruth Andrews plays Tues.-Sat. -11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. :30-9:30. John Morris takes over Tues.-Sat. from :30-1:30. AE, CB, DC, MC, V.

ERATON CENTRE—52nd St. & Seventh Ave., 81-1000. **Caffe Fontana:** Continental restaurant. iano bar entertainment, 5-1 a.m. nightly. **Rainier's:** xquisite restaurant with singer-pianist Barbara Rose ntertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** hru 1/7, a new edition of *Paradise on Ice* (ice reue), Mon.-Sat. at 9:30 and 11:30. Dance music beween and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/31, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Ann Hampton Callaway, Tues.-Sat. 5:30-7:30. Thru 12/24, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio plays, Tues.-Sat. 8-1 a.m. Judith Keithly Trio plays Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Bars

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

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Moving/Trucking—Station wagon, or 20'. Low rates. Reliable. 212-532-

Men With Van—Anywhere, anyt low rates, reliable. 212-539-9345.

Light Panel Truck—Trucking, pick-delivery. 212-679-6423 anytime.

NEW YORK CLASSIFIED

WANTED

Sell Us Your Furs
Highest prices paid.
We buy, sell & trade fine used furs
NEW YORKER
FUR THRIFT SHOP
822 Third Ave. (50th St.), NYC
(212) 355-5090

Executive Bookkeeper—Not afraid of BM PC, to organize and maintain individual investor's records on a full-charge, part-time basis. 212-688-3509.

WORKSHOPS

Films And Workshop—Sexually confident! Masters and Johnson trained. Dr. Bragar. Fri.'s, 7 P.M., 44 W. 12th St. 212-255-2908.

APARTMENTS WANTED

Furnished/Unfurnished—Co-op, condo, townhouse apartments for rent needed for corporate clientele. 212-889-6345.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

APARTMENTS TO SHARE

The Fair Share—Roommate Center For Co-living. Mostly women-exceptional men. 145 E. 49. St. 212-751-1212.

HOUSES TO EXCHANGE

Ski Colorado—Breckenridge House exchange for short term use Manhattan condo. 303-340-2430.

WINTER RENTALS

Ski Chalet—Sleeps 14, minutes from slopes, 2 hours Manhattan. Mid week specials. 914-271-2141, 914-265-9265.

Acapulco, Las Brisas—4 bedroom villa, pool, garden. Full staff. 212-874-1297.

St. Maarten/Netherland Antilles—4 bedroom villa with panoramic harbor and ocean view. Luxury accommodations, pool, maid service. Individual and group rates. Write: Villa Sous le Vent. Box 616, Stoney Brook, NY 11790. Or call evenings. 516-473-6156.

Ski House—3 bedroom. 2 bath, fireplace, 6 acres. Weekend, month, season. Upstate NY. Mr. Weber. 212-255-6630.

Killington, Vt. Hawk Ski Chalet—3 bedrooms, fireplace. Evenings: 212-884-5779.

STRICTLY PERSONALS

Very Attractive, Sophisticated—Fun-lovng, well-bred, Jewish brunette female, 9, with New England background would ike to meet dynamic, intense businessman who appreciates art and the good ife and understands the difficulty in writng this. NYM Box B040.

Bright, Very Attractive—Divorced Jewsh female seeks handsome, successful divorced male counterpart, 38-47, 5'8" and up. Queens, Brooklyn, L.I. area only. Marriage minded. NYM Box A203.

NJ Woman—43, attractive, slim, professional, non-smoker, athletic seeks simiar, single, Jewish man, 40-55, who is caring, sensitive and fun. NYM Box B041.

Loving, Attractive Woman—Professional, 34, living in Boston seeks marriage-minded man to celebrate family, work, friends and each other from moment to moment. Please reply with phone and photo. NYM Box 391.

Woman of Class—Attractive, slender, 55, executive seeks intelligent single man for dining, theater and friendship. Photo and phone appreciated. NYM Box 392.

Good-Looking Physician—42, sensitive, perceptive, considerate, athletic, warm personality. Seeks intelligent, beautiful, petite, long dark-haired woman, 28-38, with similar traits, who is looking for a serious, permanent relationship. Photo, phone please. NYM Box A204.

Ready To Leave Hibernation—This cuddly, 5'11", 32 year old Teddy Bear who is also sensitive, successful, old fashioned, open, athletic and nonsmoking with a sense of humor and self, yearns for an under 34-year-old Jewish lady who is bright, warm, naturally beautiful, perky and sociable with a real desire for a chalenging relationship with all the trimmings. Sensibility and not vanity requires photo and brief bio. NYM Box A206.

Ex-Cinderella Complex—Wants to meet Ex-Peter Pan Syndrome. Let's join forces and develop enough grand experiences o write the next best seller, The Happy Egalitarian Couple! Very pretty, petite, vivacious Jewish gal seeks 50 plus, single ewish male with whom to research this opic and have a splendid time in the process. Write NYM Box A180.

Successful Single Man—46, who is interesting, pleasant and fun, would like to spend romantic afternoons with a lady of intelligence and wit. NYM Box A192.

Are You A Woman 35 Plus—Who would like a late January ski trip to Colorado? Be my guest but first let's have dinner at the restaurant of your choice. NYM Box B049.

Wanted Alive:—One very hairy chested, tall, single, unattached, Jewish, 37ish, balding male attorney. NYM Box A193.

Jewish Male—24, bright, professional, good sense of humor, sincere and confident seeks good friend with similar qualities. Photo. NYM Box A178.

Thin, Rich, Beautiful Woman—Seeks single, healthy, wealthy, wise man in middle years. NYM Box B042.

Wanted—A grownup in his 30's who reads these ads for fun but never seriously contemplated answering one. Must be intelligent, romantic and extremely silly. Which is what I am. (I'm female). NYM Box A177.

Widower—50's, able to take care of himself, would like to socialize with lady 40 plus. NYM Box A207.

Wanted—A single, smart, Jewish guy who has money, an athletic body and can show me a good time. I'm 39, smart, pretty, desirable and not needy. NYM Box B051.

Pacino Looks—Wants a talented, confident, frequently sane young woman to share it all! I am 39, a millionaire mensch, athletic, adorable, sexy, don't smoke, reliable, mature professional man. If you are a beautiful, shapely and caring woman who has had an honest relationship with a loving mother, I want to meet you. This is not the only way for us to meet, but chances are we won't unless you respond. Your mother would definitely approve of the risk. You'll love the reward, if you are the one. I'll provide photos and further information; you provide the inspiration. NYM Box A210.

European, 33, Divorced—Blonde, looking for Swiss man, 32-42, single/divorced. NYM Box A211.

Is There Anyone Real Left—Attractive, bright, sensitive, warm, giving, divorced father of 3 seeks beautiful, warm, sensual, intelligent, caring partner to share my life and interests in business, travel, children, yachting and living, and enjoy a real permanent relationship. Photo and your thoughts are eagerly anticipated. PO Box 965, Peck Slip Station, N.Y., N.Y. 10038.

Wanted: Partner/Playmate—Man, tall, attractive, single. A rock with a heart to enjoy life in NY, Santa Fe, London, Martha's Vineyard. Secure emotionally, financially, sexually for a stunning, alive, energetic, successful, professional woman who is definitely a fabulous 50. Phone/photo/letter. NYM Box 388.

The Right Stuff—Single, very attractive, mid 20's, Jewish, professional woman, I know I have it! Seeking financially secure, down to earth, quality man, 25-35, athletic, witty, humorous, attractive, phsically fit to share fun, good times and the right stuff. Letter, phone, photo. NYM Box B044.

Iconoclastic Woman—47, professional, divorced, 5'5", 120 lbs., attractive brunette, seeks maverick older man, divorced or widower, professional, accomplished, intellectual, jockish, 5'8" plus. NYM Box A198.

Beautiful Middle Eastern—Born Jewish woman, late 40s, seeks gentleman, 45-55, for dinner, theatre, companionship. NYM Box A201.

Romantic Novel—Ready for completion. This super pretty, 33-year-old Manhattanite with long blonde hair, sensuous brown eyes, desires to complete final chapter. The hero must be handsome, mid 30s to early 40s, Jewish, wealthy, urbane and like myself a true romantic. No reply without phone/photo. NYM Box A179.

Gentleman With Class—And good looks, a sharp and vibrant 52, trim and 5'10", Jewish, white, divorced, a sophisticated hedonist, is now ready for a sensuous female who is top drawer in every respect! Let's establish a great relationship in 1984! No fatties, ages 21 to 38, please photo and phone number. NYM Box A176.

Looking For Half-Prince—Half-rebel willing to make half the sacrifices a good relationship requires. This 33-year-old Jewish woman would like to meet a sharp, successful, tall, trim, dark-haired man, whose heart and mind match his good looks. Please send photo. NYM Box A181.

Visiting The Palm Beaches?—Handsome, sincere, Dr. looking for Jewish Kate Jackson type, 26-34. Is it possible? Photo please. NYM Box B050.

I Know There Must Be—Some single women left! I am 30 (look 24), 5'10", 140, brown and blue, live on the East Side. Just finished grad school, working in management at a local college. Need a woman to teach me how to relax again! I am attractive, witty, sensitive, and affectionate (seen all that before, right? Here, it's true). I like romantic walks/trips, movies, theater, museums, restaurants, exploring NY, sailing, etc. You should be 22-32, under 5'8", very intelligent, non-smoker (no drugs), and relatively non-religious. Ideally, you would also be: pretty, well-endowed physically, thin, college-educated (in a nutshell: physically, an "Ivory girl": cute, old-fashioned, minimum of cosmetics). A relationship could develop into intimate, monogamous, permanence (marriage not excluded!). Professional/career minded woman desirable (we could support each other in a variety of ways). If all of this sounds very (or only mildly) interesting, get in touch. Let's not spend another holiday season apart! (Photo appreciated; will return and/or reciprocate as appropriate.) NYM Box A227.

Lawyer—Single, white, Jewish man, 32, attractive, romantic, slim, likes children, puppies, jazz, spicy food and love. Seeks intelligent, career, single female for ally, friend and lover, relationship. No drugs. Photo helpful. NYM Box B047.

Warm, Intelligent, Easy-Going—31, businesswoman, attractive, honest, romantic, energetic, fun-loving. Looking for affectionate, Jewish male who can offer same. Must love animals, movies, theater, quiet nights at home, long rides. Photo/phone please. NYM Box B046.

Sports Active Young 52—Male, warm and caring with interests in tennis, skiing and travel. Looking for a woman to share my delights. Photo, phone please. NYM Box B048.

Slender, Sightly, Sophisticated—Woman seeks dance partners for ballroom, disco, hustle, etc. What's your specialty? Send age, height, weight, etc. NYM Box B039.

Male Psychologist, 49—Seeks lady for behavior change. NYM Box A212.

Statuesque—Professional, black, PhD. woman, 30's, interested in meeting a single, mature, successful, professional man, 32-42, for possible serious relationship. Letter/phone. NYM Box B038.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Effective with the January 9, 1984 issue the advertising rate is $20.00 per line.** Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Attractive N.Y.C. Woman—Full of life, love, truth and fun-seeking exhilarating alliance with single, 49-50ish professional man. NYM Box 377.

Professional Lady, 42—With traditional values, intelligent, with zest for life, socially ecologically-conscious, compassionate, warm, sensitive. Interested in literature, classical music, nature, sports, loves children. Seeks professional gentleman with similar qualities, very well-educated, not terrified of intimacy and commitment. Photo, Phone. NYM Box A184.

Blond Lady—Looks, brains, seeks single man, young enough to dream, old enough to compromise. NYM Box A185.

Home Grown NYer—Substantial, vibrant, attractive, professional woman seeks dynamic male, 30-40, to share the joie de vivre of NYC. NYM Box A186.

Rubenesque 41—Central Connecticut female seeks established gentleman for weekend runaways, quiet evenings, talks and giggles. Can be in the city, in the country or in between. NYM Box A187.

Successful, Freelance Actor—41, new to town, handsome, great interest in classical music, theater, good food and wine, languages, travel, nature. Looking for the right woman 28 to late 30's, beautiful, interesting, real with similar interests. Please brief bio, photo and phone. NYM Box 378.

Responsive, Genuine, Reflective—Gentle, flexible, attractive, slim, 5'6", nonsmoking, established Jewish man, 32, seeks warm, slender woman for serious relationship. NYM Box A188.

Dynamic And Successful Lady—Jewish, pretty, mid thirties with warmth, wit, and charm, would like to meet caring, bright, successful Jewish man, 35-45, who is unattached, has a zest for life, a sense of humor and wants a serious relationship. Photo, letter too. NYM Box A189.

Vivacious, Bright—Blue eyed blond female, professional in mid 30s, seeks a happily-ever-after relationship with a take-charge yet sensitive Jewish male, 30-45, who enjoys dining, jazz vocalists, films, theater and good conversation. Photo if possible, phone. NYM Box A190.

Young Elizabeth Taylor—Very attractive, vivacious, single, Jewish female executive seeks witty, successful, single, Jewish man, 30s or 40s who has had it with the blind dates, boring bars, etc. Send photo and details. NYM Box A183.

Successful, Sentimental, Attractive—Well educated woman entrepreneur, ex-Peace Corps. Enjoy squash, horses, wine, all music, cross-country ski, travel, Sunday Times. *Seeks friendship/relationship* with special man, 37-50, equally passionate about life and making the most of it. NYM Box B053.

Attractive, Artistic Attorney—Jewish female, 30, seeks sensitive, intelligent, tall, attractive and loving man to become involved with. NYM Box A220.

Hi!—I'm an outgoing single Jewish male, 30, executive who wants to meet an outgoing Jewish female, 27-34, with a sense of humor, who is fashionable, intelligent, warm and independent, who loves dancing, music, window shopping, dining out, dining in, and hanging out. Photo and phone. NYM Box A191.

I'm Available—To that professional, athletic, laughable, socially active, 40's, Jewish male, who is looking for that petite, professional, exciting, socially acceptable female. Letter and photo please. PS. Think of my pigmentation as regular coffee to go. NYM Box 395.

Well Traveled—And looking for male partner to continue the journey. 36-year old-black female professional likes fine dining, theater, and living, in between building a strong financial base. Phone number please. NYM Box A222.

Young Investment Banker—Very handsome, Ivy-educated, personable, sensitive, athletic, energetic, cultured, with highly selective taste, seeks the all around woman who is very attractive, intelligent, *personable, affectionate, energetic, Jewish* in her 20's, for a special relationship. Photo is preferred. NYM Box 397.

Single Man, 40—Easy-going but strong, happy but missing someone special. *Seeks beautiful, brilliant, slim, sensual,* stylish lady, 30-37 to share with and care for. I am attractive, successful, professional. Please send photo (important) and phone number to NYM Box A223.

Male, 37—*Youthful in appearance and* outlook. Seeking to develop a meaningful relationship with a girl between ages 25 and 35, presentable appearance, quiet and reserved. NYM Box A224.

Successful Manhattan Lawyer—White male, handsome, humorous, cultured, Ivy schools graduate, interested in classical music, theater, hiking, reading and tennis, seeks to share serious relationship with attractive, financially independent *woman, age 35-45, with similar interests.* Photo a must. NYM Box A225.

Antidote For Lonely Nights—Attractive, intelligent, personable, warm, witty, single, white, Jewish female loves life in *the city and country weekends.* Seeks professional, communicative, single, white male 30-40. Photo/phone/details. NYM Box 398.

Leslie Caron Look-Alike—Sharp, sexy, *successful, 37, seeks tall, handsome, witty,* affluent, single, 38-50, NYM Box 399.

Ms. Right—Petite, cute, classy, professional, Jewish female, mid 30's, seeks attractive, intelligent, "down-to-earth," *Jewish male for sincere, special relationship.* Photo/phone. NYM B043.

Young and Good Looking—Entrepreneur, 29, Jewish male, 6', slim, athletic, likes theater. Searching for that special *high-quality woman who wants to experience* life instead of just living it. Photo/phone. NYM Box A182.

Mite There Be—A very pretty, tall, not heavy, witty, composed professional Jewish woman 26-32, who would like to meet a nice looking, personable, thoughtful, professional Jewish male? Must be able to spell and have enough charm and style for the two of us. Photo appreciated and will be returned. NYM Box 386.

Ugly, Dull NYC gal—30's, seeking dramatically opposite male. NYM Box A205.

New To Greenwich, CT—White female, 37 with teenage son, spends weekdays in the fast lane. Wishes to meet trim man, 40 plus with touch of class and sense of adventure for quiet weekends: Sunday brunch, The New York Times, a roaring fire. NYM Box A194.

Incurably Romantic Millionaire—Seeks beautiful young lady. Enjoy the best life has to offer, security, companionship, romance, travel, credit cards. Ideally you possess some of these qualities, happy, bright, petite, voluptuous, athletic. I'm a good looking man, generous, understanding, caring and athletic. Go for it. Photo please. NYM Box 387.

Management Consultant—38, white male, homes in New York and San Francisco. Seeks caring female, 25-40, who enjoys and practices old-fashioned courtesies. NYM Box A195.

Single White Male—30, very closeted, extremely handsome, 6', solid physique, and very nervous about placing this first ad. Wants to meet prominent, successful friend for relationship. Let's ring in the New Year together. NYM Box A196.

Beautiful, Petite Blonde—Ann Jillian lookalike, Jewish business executive 32, 5'2", eyes of brown, sensitive and sincere who loves traveling, theater, fine dining, dancing, ballet, golf, tennis, horseback riding (English), swimming who seeks a male counterpart, 37-42, for a serious, meaningful relationship. NYM Box 389.

Business Exec—45, 6' and trim, nice appearance, high intellect, articulate. Wish *to meet slim and attractive lady who is* refined and worldly. NYM Box A197.

Recently Widowed Woman—Mid 40's. Wishes to change her circle of friends. NYM Box B045.

Absolutely Adorable Man—Handsome, funny, intelligent, warm, TV executive, 29. Are you a pretty, kind, smart woman, 25 plus, ready for something dreadfully serious? Send letter, photo to NYM Box A235.

Extraordinarily Handsome—Successful, gentle, fit, man, seeks equally striking, mature young woman, 20-30. Please respond only if you share these values: honor, love of children, learning and education, good health, activism, equality, peace and harmony; and only if you are truly fantastic-looking and in super great shape. Please send 1 or 2 photos (to be immediately returned) and a brief bio, I will do the same. NYM Box A199.

European Lady—*Searching for brainy* gentleman (45 plus) with fine sense of humor. NYM Box A200.

Good-Looking Lady Therapist—Superl tive shrink, beguiling woman. Warn generous, floaty nature. Analytical an articulate with interests in writing, esc teric research, theater, dance, trave Seeks relationship with attractive, mai riage-minded man, 38 to 49, preferably c literary-philosophical-artistic bent, bu must be solvent, stable, passionate abou life and want to share in a mutuall transformative relationship. Phot *please.* NYM Box A213.

Torrid Temptress—44, blonde, bon v vant, seeks a dynamic achiever for steamy affair! PO Box 281, Tenafly, NJ

NYC's Finest—Bravest or cleanest. Thi 5'5", cute, slim female wants to do he civic duty by dating one of you tall, sir gle, 30ish, uniformed men. I like movie lasagna and running, what do you like Send photo please. NYM Box A214.

Very Attractive Woman—Tall, slin classy, intelligent who loves theater, ba let, art and intimate dining seeks ta open, sensitive, handsome, successfu man 35 plus for loving relationship. Pho *to/phone.* NYM Box 393.

Hong Kong Next Spring?—Share much deserved holiday with an attrac tive, 36 year old brunette female. I'v earned 2 gratis Pan Am frequent travele tickets to the Orient. Male companio (30-42 years) must be single, handsome adventuresome and as comfortable i L.L. Bean as in 3 piece suit. Recen photo/bio a must. Imagine the fun whil qualifying! NYM Box A216.

Very Attractive Lady—29, seeks cosmo politan male executive, 30-55, for sophis ticated and exciting companionshi Write for my phone. NYM Box A217.

Young Man—Interested in sensuous, a tractive, older woman who knows how t have fun. Phone, photo and letter. NY Box B052.

So Round. So Firm. So Fully Packed-Not-so-Old Gold she-WASP (37) seek bright he-match for striking up sympho ies of sophisticated sophistry. NYM Bo A218.

Very Attractive, Slim—Female phys cian, 30, Christian, sincere, family orien *ed, marriage-minded, great sense of h* mor, many outside interests. Seekin handsome, successful, professional mal 28-35, family oriented, many interest not afraid of serious relationship an commitment. Please tell me about you self including photo and phone. NY Box A219.

I'm A Single Attractive Woman—M 30's, blonde hair, green eyes and petite i stature. Looking to meet a together Jev *ish man, age 43-50, unattached, succes* ful professionial, witty. NYM Box 394.

ANNOUNCEMENTS

CYN—Happy 19th. This is your car Love always, H.C.S.

G.—Out of nothing at all...Happy Birt day. All my love always, J.

TOWN & COUNTRY PROPERTIES

LUXURY CONDOMINIUM RESIDENCES
available in the Sutton Place area
for sale or rent
to private individuals or corporations.
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Must Sell/9 Rms/$885M

Mint prewar 3BRs + libr, wbf, lg mds, EIK. Every rm has open expos. One of Park Ave's most prestigious bldgs...Mt $1300

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Bronxville Westchester
SPACIOUS 2 BEDROOM
Co-op apt in Tudor building on top floor. Large entrance foyer, living room with fireplace, formal dining room, master bedroom with bath, 2nd bedroom and 2nd full bath. Hard wood floors throughout. 5 minute walk to train. 28 minutes to Grand Central. Maintenance $316. Asking $118,500. Offered by owner. 914-793-3343.

CATSKILL MOUNTAINS
ROXBURY RUN AREA - Outstanding ski area home on 5 ac. w/old Mill waterfall, 4 bedrm., 2½ ba., premium const., sunken den, bluestone firepl., full basement, solar & wood heat, attached gar. & shop, estate setting — $140,000.
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914-586-2696 Closed Sunday

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A BIT OF ENGLAND
Abounding old-world charm in this two bedroom, 1½ bath apartment. Living room with fireplace, good closets. Well-located for walking to work. Asking $255,000. $775 maint.
Call: The Co-operative Department 688-8700
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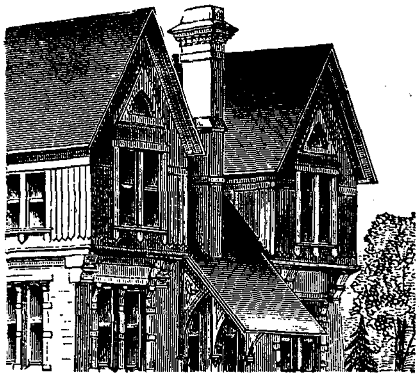
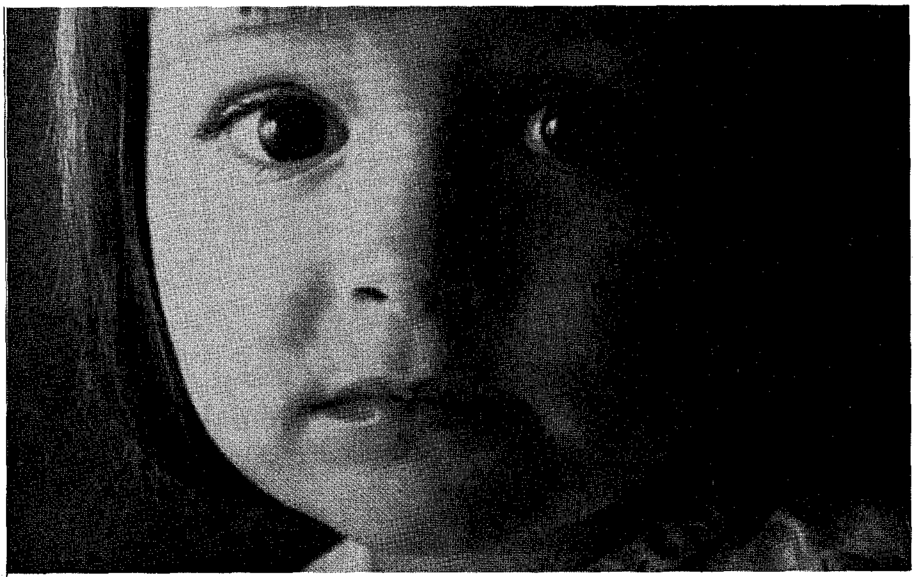




No one wakes up thinking, "Today I'm going to abuse my child."

Abuse is not something we think about. It's something we do. It runs against our nature, yet it comes naturally. It's a major epidemic, and a contagious one. Abused children often become abusive parents. Abuse perpetuates abuse.

Child abuse is a major cause of death for children under two. Last year in America, an estimated one million children suffered from abuse and neglect and at least 2,000 died needless, painful deaths.

What's being done about prevention? Not enough. Preventive facilities are simply inadequate. Most social agencies deal with abusers and their victims after the damage has been done.

Yet child abuse doesn't have to happen. With enough volunteers, local child abuse prevention programs such as crisis centers, self-help therapy programs for abusers, and other facilities could be formed to aid parents and children. With your help, most child abusers could be helped. Please write for more information on child abuse and how you can help.

What will you do today that's more important?

Abused children are helpless. Unless you help.

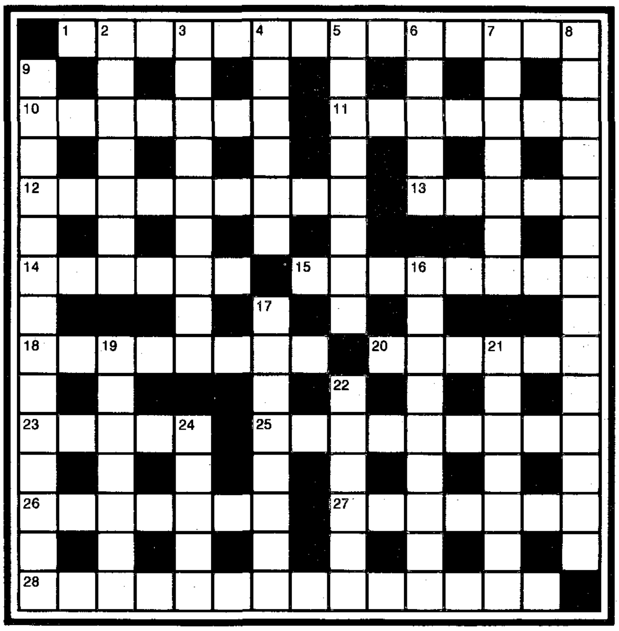
Write: National Committee for Prevention of Child Abuse.
Box 2866, Chicago, Ill. 60690

A Public Service of This Magazine & The Advertising Council Ad Council

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 I enter the hopeless prime minister as an evil spirit. (14)
10 Minced pie remedy for one of refined taste. (7)
11 New arrival goes right after money. (7)
12 Rules for eating make one pass away with an alien being in convulsions. (9)
13 Exchange about a thousand for unproductive land. (5)
14 Writer who is a universal god. (6)
15 Drowsy, so returns in company with a friend. (8)
18 Times which keep us steady. (8)
20 Enthusiasts who include the capital of Ethiopia among their discoveries. (6)
23 Go through again and cut down about a hundred. (5)
25 Transatlantic appearances of which a number are mentioned in the papers without point. (9)
26 A poet jumps round his relations. (7)
27 Where an oration is broadcast. (7)
28 Part of paper in which men colour plans differently. (8, 6)



Down

2 It is obvious that the occasion is about fish. (7)
3 Without us the family would have a grip on a tool. (9)
4 Money in odd pieces. (6)
5 Failure for love errand. (8)
6 Drudges discover first letter in high school. (5)
7 Painful experience when a plant has its head cut off. (7)
8 Coloured bands hold their drinks and how they provide revealing entertainment. (10, 4)
9 Post for the chief commander and his vessel. (14)
16 Supplying food for the mind to a boxer. (9)
17 I pass with my circle freely on social occasions. (8)
19 Queen holds a view as a seeker of freedom. (7)
21 Remedy for no play. (7)
22 Resolute, but there is nothing in a woman being in charge. (6)
24 The proper ring for Carnera. (5)

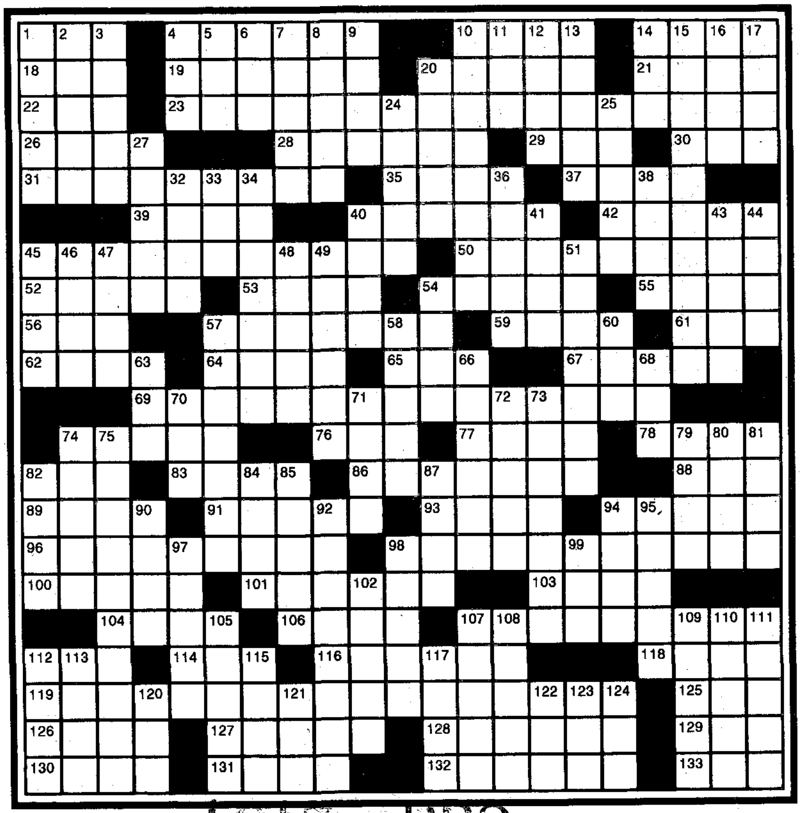
'DEER SLEIGHING':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Full-house sign
4 Yugoslav city
10 Modish
14 Spumante source
18 Bar bill
19 Colorful bird
20 Dixie
21 Lay —— the line
22 Fuss and feathers
23 BLITZEN
26 F.D.R.'s dog
28 Arrive at
29 Violinist Bull
30 Hollywood's "Auntie Mame"
31 PRANCER
35 Peon's lot
37 "—— Rhythm"
39 Decant
40 Aster's kin
42 Caucasus native
45 DANCER
50 CUPID
52 Vertical, to sailors
53 Shade of blue
54 Actor Ed
55 Elliptical
56 Avail oneself of
57 Species of duck
59 Baking or ice cream
61 Nigerian city
62 Corpus delicti
64 Monogram component: abbr.
65 Recent: prefix
67 "If —— King"
69 DONDER
74 Had a second showing
76 Writer Anaïs
77 Copperfield's wife
78 "Rubaiyat" poet
82 Radiation dose
83 Memorable chanteuse
86 Theater offering
88 Second Mrs. Sinatra
89 Off-center
91 Seasoning
93 Type of type: abbr.
94 Ivanhoe, e.g.
96 RUDOLPH
98 COMET
100 Ooze
101 Donate, Biblical style
103 French pittances
104 Feline sounds
106 Botanical bristle
107 VIXEN
112 Fidel's sidekick
114 Bedpost ornament
116 Famed Impressionist
118 Having pinions
119 DASHER
125 Alias: abbr.
126 Countertenor
127 True up
128 Arab potentates
129 Locksmith's object
130 Publishing name
131 Descartes
132 Sonnet closing
133 U.S.N.A. grad

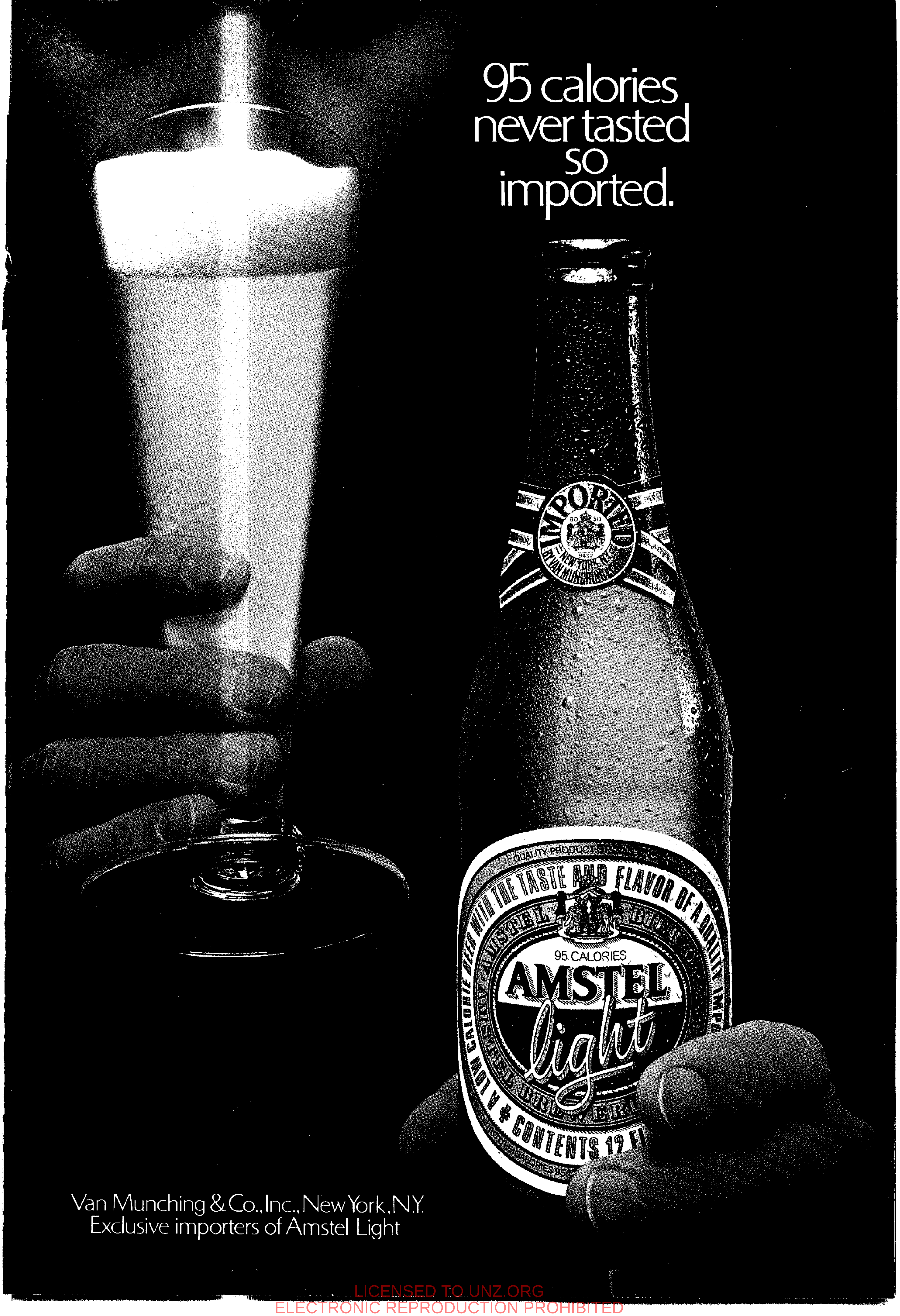
Down

1 Personnel
2 Control-tower item
3 Old Greek coins
4 Ex-king of Albania
5 Exist
6 Bombay cattle breed
7 Director Polanski
8 Fill with joy
9 Stooped
10 Mintages
11 Attila's follower
12 "Sock —— me"
13 Hot pepper
14 Be indisposed
15 Begins again
16 "Oz" pet
17 Don Juan's mother
20 Heir
24 Wedding gown fabric
25 —— -mutton sleeve
27 Animal-rights org.
32 Crackpot
33 Gary Cooper's yes
34 Speechifying
36 Columbia's team
38 Ibsen's capital
40 "Nana" author
41 Thus far: Lat.
43 Dodge
44 Before type or vise
45 Smear
46 —— facto
47 Future plant
48 To hold, in Lyon
49 Wickerwork palm
51 Kind of number
54 Hebrew letter: var.
57 Cliburn, for one
58 Turkish statesman
60 Reverential feeling
63 Easily handled, as a boat
66 Quirk
68 Tokyo, to the shoguns
70 Shut-eye quickie
71 Marceau onstage
72 Spanish stones
73 Learning method for the deaf
74 Take it easy
75 Fees
79 Mini's opposite
80 River of literary renown
81 Chimed
82 Four-star review
84 What the piper's son stole
85 The end
87 Punjab monotheist
90 Feet: suffix
92 Insurance protection
94 Synagogue
95 On a cruise
97 More modern
98 Tolerate
99 Malabar Coast area
102 Everlasting: poetic
105 Asparagus unit
107 Adriatic port
108 Sea eagles
109 Bit of snow
110 Like a bucket of song
111 Roentgenograms
112 Oland's role
113 Luau entertainment
115 Run in neutral
117 Iron, bauxite, etc.
120 E, in Morse code
121 Yang's antithesis
122 Circus safety measure
123 —— long (soon)
124 Before U



1017 PBS

Solutions to last week's puzzles appear on page 136.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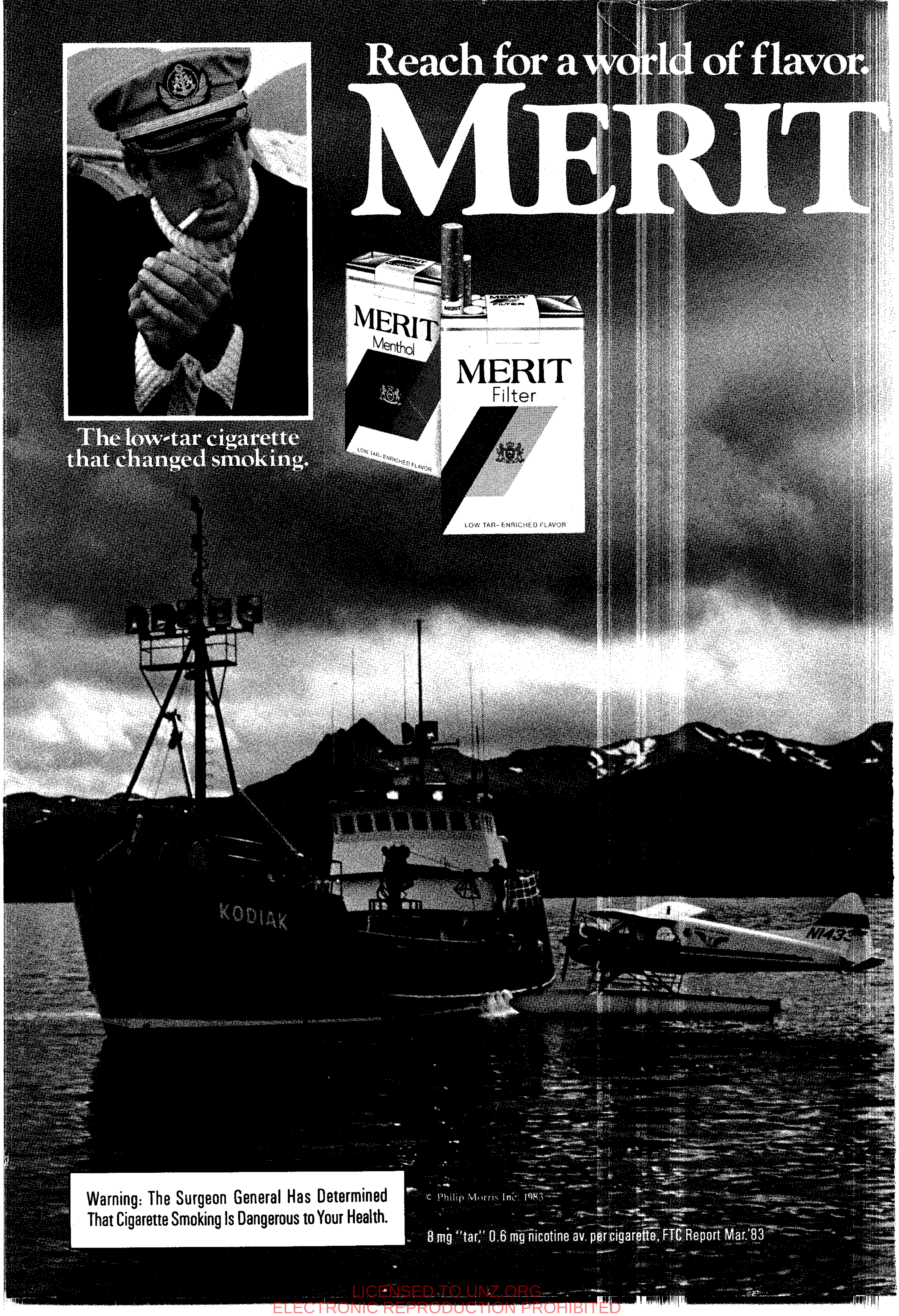
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8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar.'83